



Belmo's Beatleg News

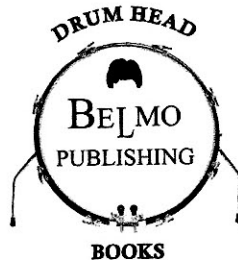
The Complete Anthology

Volume One

Ringo Starr:

"Personally, I would like to put out all the bootlegs, all the outtakes that we didn't want out, but are out. Beatles bootlegs by us!"

1994



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Table of Contents

- 1) Foreword
- 2) Reviews
 - *The Beatles Bootleg Recordings 1963
 - *Doc Ebbett
 - *The Beatles: Rock Band
 - *The Beatles - The BBC Archives 1962-1970
 - *Fan Bases Digital Releases
 - *Zu Laut - The Star Club Tapes
 - *The Trevor Jones Tapes
 - *Revolution: Take...your knickers off!
 - *TMOQ Gazette/ His Master's Choice
 - *Mister Claudel
 - *Fab Videos!
- 3) BBN Back Issues: Volumes 1 through 37 (1987-1993)
- 4) About The Author



Cover art from the first collection of back issues published in 2001.

Belmo's Beatleg News

The Complete Anthology

Volume One

1987 - 1993



Oxford Dictionary (unofficial): "Beatleg" – a bootleg recording of a Beatles' song, album or video. The first Beatleg pressed was "Kum Back" which was available in record stores, head shops or via mail order in the early Seventies. There was a proliferation of Beatlegs in the Nineties with the advent of compact discs. The Beatleg "Artifacts" is generally considered to be the impetus for The Beatles' own bootleg series, "The Anthology". Beatlegs are currently available as downloads on the Internet.

Foreword

Nearly 20 years have passed since I published my last issue of **Belmo's Beatleg News**. A lot has happened since then – both in the world of Beatles music and in the world itself. Yet the love for Beatles music continues as does the demand for NEW Beatles music – AKA: Beatlegs!

One only need to look at the recent official Apple releases of the expanded and remastered versions of *Sergeant Pepper's Lonely Hearts Club Band*, *The Beatles* and *Abbey Road* – not to mention many expanded releases of the Paul McCartney catalog. It goes without saying that fans want every alternate mix, outtake, rehearsal, live track and unreleased song they can get their hands on. And they are willing to pay for them. Happily, The Beatles and bootleggers are willing to oblige us!

Bootleggers and on-line fan sites continue to please us with a variety of releases – everything from video rarities of Beatles movie outtakes, television shows and concerts to audio featuring isolated tracks, rare mixes and home recordings. These Beatlegs are still available on discs as they were 30 years ago; however, thanks to the Internet, many of these can be found on file sharing sites or YouTube (for free!).

Twenty years ago I compiled all the back issues of **Belmo's Beatleg News** into one spiral bound collection – only about a dozen copies were printed. Requests from numerous collectors have prompted me to scan my only remaining copy of the collection (thus the holes from the spiral binding) and have it published in a two-volume set for your enjoyment. I also added updated information highlighting some of the more essential Beatlegs to have been released during the past 20 years or so. And there are several informative articles by some guest Beatles experts which you will find enlightening.

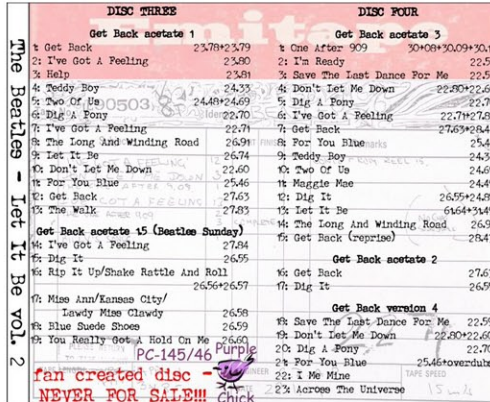
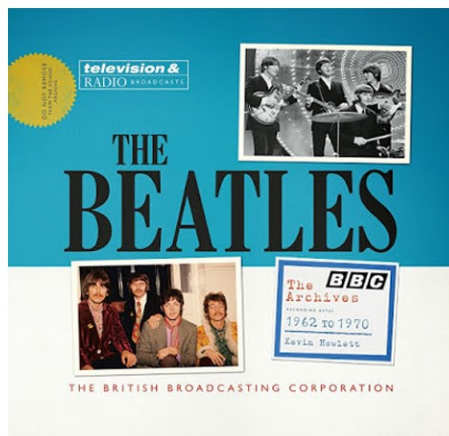
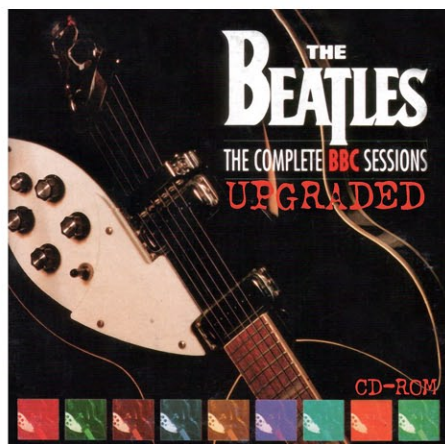
For those of you unfamiliar with BBN, I will briefly say that it began in 1986 as a backroom Xeroxed newsletter meant only to amuse myself and a few friends. But after a short while collectors from around the globe (there had been a mention of BBN in **Rolling Stone** magazine) requested copies and I was forced to improve the newsletter to an acceptable level – though I still had a penchant for the naked ladies and the odd bit of humor. But I was always serious about keeping the readers informed as to which Beatlegs were worthy and which ones should be avoided. My goal was (and is) to help the collector invest in only the Beatlegs worth the money.

Thanks to all of you who supported BBN and contributed articles those many years ago. I could not have done it without you. It was a thrill to be a part of the "Golden Age of Beatlegs"!

Scott (Belmo) Belmer

Editor/Publisher of BBN

2019



What We Have Seen Since

A lot of music has been released since I published the last issue of BBN back in 2001. And I couldn't possibly list every CD, LP, or DVD manufactured during the past 18 years. What I can do is mention those worthy of our attention and ones I believe should be in any self-respecting Beatleg collection. And I apologize ahead of time if I miss one or two that should have been included. So let's start with the 'official' Beatles bootleg...

The Beatles Bootleg Recordings 1963

Wikipedia: *The Beatles Bootleg Recordings 1963* is a compilation album of 59 previously unreleased recordings by English rock band the Beatles, released on 17 December 2013, exclusively through the iTunes Store. While it was initially only available for a few hours, it later became available again for purchase. The release was timed to extend the copyright of the 1963 recordings under EU law by 20 years – the EU protects recordings for 70 years only if they are formally released. Officially unreleased recordings from the band's earlier recording sessions previously entered public domain in 2012. The album includes 15 studio outtakes and 42 live BBC Radio tracks, adding to those released previously on the albums *Live at the BBC* (1994) and *On Air – Live at the BBC Volume 2* (2013). The album also includes John Lennon's demo recordings of "Bad to Me" and "I'm in Love", later released as singles by Billy J. Kramer and the Dakotas and the Fourmost, respectively."

This release was a huge surprise at the time it became available for download. And it raised hopes that more would be forthcoming. That was not the case. Maybe Apple realized the futility of trying to protect copyrights of this type of material. We never heard directly from any Apple executives or The Beatles themselves, so we will probably never know. Additionally, the music itself appears to have been taken directly from bootlegs and not the master tapes. There was also a download only 'album' made available in July of 2012 called *Tomorrow Never Knows* on Apple iTunes. It featured 14 various legitimate tracks and not bootleg songs. The type of compilation anyone could put together.

Tracklist

There's A Place (Studio Outtake / Takes 5 & 6)	2:19
There's A Place (Studio Outtake / Take 8)	1:58
There's A Place (Studio Outtake / Take 9)	2:04
Do You Want To Know A Secret (Studio Outtake / Take 7)	2:17
A Taste Of Honey (Studio Outtake / Take 6)	2:12
I Saw Her Standing There (Studio Outtake / Take 2)	3:07
Misery (Studio Outtake / Take 1)	1:54
Misery (Studio Outtake / Take 7)	1:56

From Me To You (Studio Outtake / Takes 1 & 2)	3:24
From Me To You (Studio Outtake / Take 5)	2:17
Thank You Girl (Studio Outtake / Take 1)	2:09
Thank You Girl (Studio Outtake / Take 5)	2:04
One After 909 (Studio Outtake / Takes 1 & 2)	4:29
Hold Me Tight (Studio Outtake / Take 21)	2:42
Money (That's What I Want) (Studio Outtake)	2:48
Some Other Guy (Live At BBC For "Saturday Club" / 26th January, 1963)	2:02
Love Me Do (Live At The BBC For "Saturday Club" 26th January, 1963)	2:31
Too Much Monkey Business (Live At BBC For "Saturday Club" / 26th January, 1963)	1:50
I Saw Her Standing There (Live At BBC For "Saturday Club" / 16th March, 1963)	2:38
Do You Want To Know A Secret (Live At BBC For "Saturday Club" / 26th January, 1963)	1:50
From Me To You (Live At BBC For "Saturday Club" / 26th January, 1963)	1:54
I Got To Find My Baby (Live At BBC For "Saturday Club" / 26th January, 1963)	1:59
Roll Over Beethoven (Live At BBC For "Saturday Club" / 29th June, 1963)	2:29
A Taste Of Honey (Live At BBC For "Easy Beat" / 23rd June, 1963)	2:01
Love Me Do (Live At BBC For "Easy Beat" / 20th October, 1963)	2:29
Please Please Me (Live At BBC For "Easy Beat" / 20th October, 1963)	2:08
She Loves You (Live At BBC For "Easy Beat" / 20th October, 1963)	2:29
I Want To Hold Your Hand (Live At BBC For "Saturday Club" / 21st December, 1963)	2:19
Till There Was You (Live At BBC For "Saturday Club" / 21st December, 1963)	2:16
Roll Over Beethoven (Live At BBC For "Saturday Club" / 21st December, 1963)	2:16
You Really Got A Hold On Me (Live At BBC For "Pop Go The Beatles" / 4th June, 1963)	2:54
The Hippy Hippy Shake (Live At BBC For "Pop Go The Beatles" / 4th June, 1963)	1:43
Till There Was You (Live At BBC For "Pop Go The Beatles" / 11th June, 1963)	2:14
A Shot Of Rhythm And Blues (Live At BBC For "Pop Go The Beatles" / 18th June, 1963)	2:06

A Taste Of Honey (Live At The BBC for "Pop Go The Beatles" 18th June, 1963)	1:56
Money (That's What I Want) (Live At BBC For "Pop Go The Beatles" / 18th June, 1963)	2:41
Anna (Live At BBC For "Pop Go The Beatles" / 25th June, 1963)	3:02
Love Me Do (Live At BBC For "Pop Go The Beatles" / 10th September, 1963)	2:29
She Loves You (Live At BBC For "Pop Go The Beatles" / 24th September, 1963)	2:16
I'll Get You (Live At BBC For "Pop Go The Beatles" / 10th September, 1963)	2:05
A Taste Of Honey (Live At BBC For "Pop Go The Beatles" / 10th September, 1963)	2:00
Boys (Live At BBC For "Pop Go The Beatles" / 17th September, 1963)	2:12
Chains (Live At BBC For "Pop Go The Beatles" / 17th September, 1963)	2:22
You Really Got A Hold On Me (Live At The BBC For "Pop Go The Beatles" 17th September, 1963)	2:57
I Saw Her Standing There (Live At The BBC For "Pop Go The Beatles" 24th September, 1963)	2:41
She Loves You (Live At The BBC For "Pop Go The Beatles" 10th September, 1963)	2:15
Twist And Shout (Live At The BBC For "Pop Go The Beatles" 24th September, 1963)	2:36
Do You Want To Know A Secret (Live At The BBC For "Here We Go" 12th March, 1963)	1:55
Please Please Me (Live At The BBC For "Here We Go" 12th March, 1963)	1:57
Long Tall Sally (Live At The BBC For "Side By Side" 13th May, 1963)	1:49
Chains (Live At The BBC For "Side By Side" 13th May, 1963)	2:23
Boys (Live At The BBC For "Side By Side" 13th May, 1963)	1:53
A Taste Of Honey (Live At The BBC For "Side By Side" 13th May, 1963)	2:04
Roll Over Beethoven (Live At The BBC For "From Us To You" 26th December, 1963)	2:17
All My Loving (Live At The BBC For "From Us To You" 26th December, 1963)	2:06
She Loves You (Live At The BBC For "From Us To You" 26th December, 1963)	2:21
Till There Was You (Live At The BBC For "From Us To You" 26th December, 1963)	2:12
Bad To Me (Demo)	1:29
I'm In Love (Demo)	1:32

Doc Ebbett

The man who goes by the nom de plume of 'Doc Ebbett' produced what are technically called 'pirated' versions of Beatles releases. His beautifully produced CDs are 'needle drops' – that is, he digitizes pristine vinyl albums and converts them to compact discs. The benefit of this procedure is to reproduce as closely as possible the ambiance of the vinyl experience – mostly lacking in digital discs. Besides the incredible sounding discs he produced, he also copied the album covers and disc labels down to a 'T'.

Doc reproduced every American Capitol and United Artist release (mono and stereo!), numerous compilations, UK mixes, MSFL albums, as well as Canadian, German, Dutch and Italian albums. Collectors search out these discs not only for the sound quality but for the variations in song mixes applicable to only certain releases. Truly a wonderful and much needed service for those of us desiring these albums on CD. He also performed needle drops on other artists such as The Beach Boys and Led Zeppelin.

For my in-depth and exclusive interview and a complete discography of his catalog, refer to my book, *The Beatles Artifacts*.

The Beatles: Rock Band

The Beatles: Rock Band was a 2009 music video game developed by Harmonix in which players could simulate the playing of rock music by using controllers shaped like musical instruments. The game features virtual portrayals of the four band members performing the songs throughout the band's history, including depictions of some of their famous live performances, as well as a number of "dreamscape" sequences for songs from the Abbey Road Studios recording sessions during the group's studio years. The game's soundtrack consists of 45 Beatles songs; additional songs and albums by the Beatles were made available for the game as downloadable content.

The game was released internationally on September 9, 2009, coinciding with the release of new, remastered compact disc versions of the Beatles' albums.

The game was developed with the blessing and critical input of Apple Corps, including former Beatles Paul McCartney and Ringo Starr, who both made public appearances supporting the game. George Harrison's son Dhani helped to bridge discussion between Harmonix and Apple Corps, while Giles Martin, son of the Beatles' music producer George Martin, ensured high-fidelity versions of the Beatles' songs would be available. **from Wikipedia*

Bootleggers quickly found a way to access the MOGG file extensions used in the Rock Band games – thereby enabling them to 'remix' their own versions of Beatles songs. These files contain OGG audio files that are stored in such a way that each OGG file can play separately or together with all the others. The MOGG file stores each OGG file in a separate track so that they're not bound to the same playback stream. For the first time we heard isolated vocals, guitars, bass, drums, etc. Fans found these new mixes to be illuminating and entertaining as we were able to hear isolated tracks and dialog previously inaudible in many cases.

There were free on-line downloads and numerous discs released featuring new mixes, isolated tracks, extractions and unique compilations. Some of my favorites were *Sergeant Pepper* vocals only and instruments only, *Abbey Road* remixes and the best of them all, *The Beatles* isolated tracks, and *The Beatles Let It Be Acetates*. These releases could be downloaded for free via various web sites or on disc from folks such as Beatcomer, Roaring Mouse and Purple Chick. The Roaring Mouse 'Red' and 'Blue' two-disc sets are especially nice and represent a good overview of all the Rock Band mixes. There are also great isolated track collections of George Harrison's *All Things Must Pass*, John Lennon's *Imagine* and Paul McCartney and Wings *B and on the Run*.

The Beatles - The BBC Archives 1962-1970

Turn the clock back to 1993 when the collecting world was stunned to see Italy's Great Dane label release their 9-CD box set of every known (up until then) Beatles' BEEB performance. It was (and still is) a beautiful set and certainly one that I regularly listened to. Undoubtedly, this set was partially responsible for the Apple BEEB releases which came out soon after. In 2004 an on-line company, Purple Chick, made available for free download a ten-disc set of upgraded BBC material.

Other BBC releases hit the market since then but it wasn't until 2015 when we hit the jackpot. An on-line website offered free downloads of new and remastered BBC tracks (24 discs worth) and CD artwork to accompany the files. The set was designed to accompany Kevin Howlett's book *The Beatles: The BBC Archives 1962-1970*. I recently checked for links to this set on the Internet – however, it is no longer available from what I can find. Still, if you are persistent you might be able to locate these essential releases.

The set includes every known surviving BBC performance and interview from 1962 to 1970. As a nice bonus are guest appearances by other acts and interviews with those involved in the BBC sessions. All tracks have been taken from the best possible sources including original transcription discs and tapes. Dropouts, hums and other surface noises have been carefully removed.

The sessions are arranged chronologically and includes the complete 5th birthday *Saturday Club*, *The Beatles Abroad*, all of The Beatles' appearances on the *Top Of The Pops* up to 1970, the *BBC Beatles Night* in December 1963, and as a special bonus a DVD of their surviving BBC TV appearances. I was never able to locate the DVD, so if you have a copy would you be so kind...?



Zu Laut - The Star Club

Graphophone – GR-62

The Beatles' Star Club recordings have been available in various formats and quality for about forty years or so. So why do we need another set? Here's why...in 2018 this four disc set (3 CD/DVD) of the Hamburg recordings was one of several 'fan' based projects released under the auspices of 'Lord Reith'. He used the best sounding versions I have heard up to this point. And, if you are looking for a nice mock stereo version of The Star Club tapes, I would recommend getting this set. Or search out the HMC version which is also excellent. "Zu Laut" also includes a remastered stereo version of all of the US Star Club singles released in 1982. The DVD has no footage – only still images, lyrics and audio. It is superfluous to the set.

Fan Based Digital Releases

The past ten years have seen a dramatic increase in what I call the 'fan based' Beatlegs. These are digital releases available from various websites and individuals. Sorry, I cannot name names here. The most prominent of these folks are Mistercaudel, Lord Reith, Mirror Spock, Helter Skelter and The Remasters Workshop. These energetic and dedicated fans have gone to a lot of hard work to release the best possible versions of rare and unreleased music by The Beatles. These releases include the Rock Band mixes and isolated tracks (eg: *Moggical Mystery Tour*), remastered Beatleg classics (eg: *Artifacts*) or *The Ed Sullivan Show*. Mistercaudel is especially good at producing CDs and DVDs of group and solo performances as well as solo rarities. There are literally hundreds of these so I will not list them here. Needless to say, if there is a title you are looking for, you can find it on the World Wide Web! Sara Schmidt's article on the BootlegZone is excellent. Give it a read. Also, check out Michael Solof's article for more information on Mirror Spock and John's piece on the Helter Skelter label.

The Trevor Jones Tapes

Some brief background: Trevor Jones was Wings original roadie and worked for Paul McCartney in the Seventies and Eighties. Jones somehow owned hours of Macca tapes of demos, outtakes, live tracks and rehearsals. After he died in the Nineties, his collections of tapes were auctioned at Christie's for an undisclosed amount. About ten years later several hours of material were leaked to a very appreciative fan base! These were available free on-line for a brief period and later as compact discs. These are certainly a must have for Macca fans and especially fans of the Wings era. It makes one wish that Paul McCartney would release his own box set of rarities and outtakes.

Shortly after this first set of releases appeared, there was a box set released featuring additional material and two DVDs of Wings footage. I was never able to locate a copy but from the reviews it sounds like the footage of Paul and Wings is incredible. It is called: *PAUL McCARTNEY*

TREVOR JONES TAPES CLASSIFIED PART II – 6 Disc SET (4 CDs with more unreleased Trevor Jones material and 2 DVDs with remastered and new WINGS material.)

Disc 1 (“Wings At The Speed Of Sound” Outtakes & More)

Silly Love Songs (No strings or horns)/ Beware My Love (Complete instrumental acetate)/ Beware My Love (Incomplete)/ Must Do Something About It (Paul’s lead vocal version) – official release is sung by English/ She’s My Baby (Take 1)/ She’s My Baby (Version 2)/ The Note You Never Wrote (No strings)/ Time To Hide/ Wino Junko/ Let ‘Em In (Mono promo edit)/ Let ‘Em In (Stereo promo edit)/ Newt Rack (Instrumental, monitor mix)/ Take It Away (Monitor mix)/ What’s That You’re Doing (Rough take, monitor mix)/ Hi Hi Hi (Mono acetate alt mix)/ Another Day (Mono acetate mix)/ Junior’s Farm (Alt Mix by Ernie Winfrey)/ Sally G (Alt Mix by Ernie Winfrey)/ Daytime Nighttime Suffering (Early Mix)

Disc 2 (Elstree Studio Rehearsals September 1975)

Little Woman Love – C Moon #1/ Suicide/ You Gave Me The Answer/ Old Man River/ Stealin’/ Junior’s Farm #1/ Junior’s Farm #2/ Little Woman Love – C Moon #2/ Let ‘Em In/ Live And Let Die/ Soily

Disc 3 (Outtakes & Upgrades)

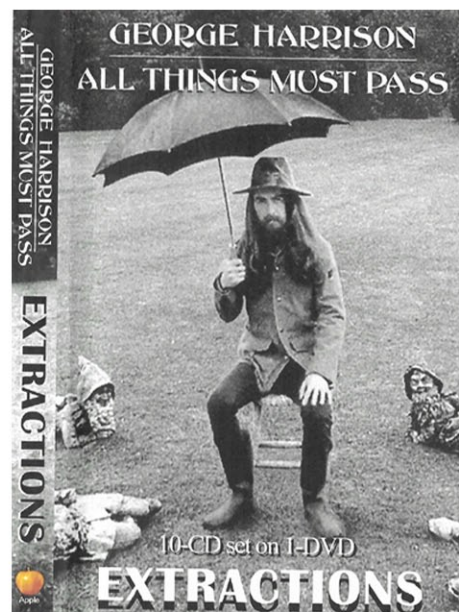
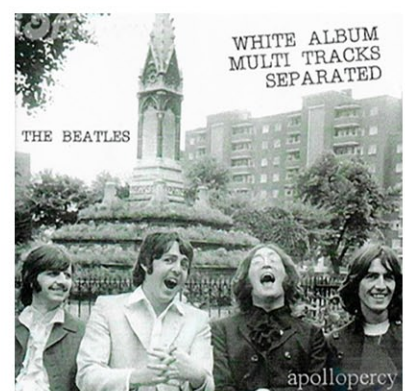
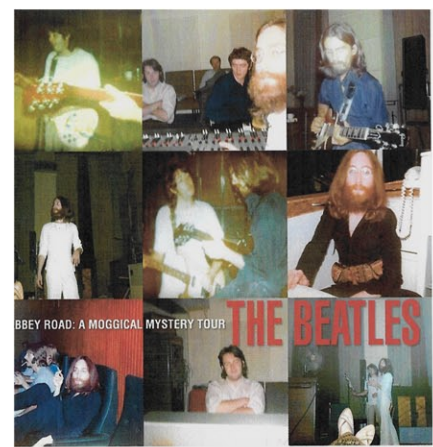
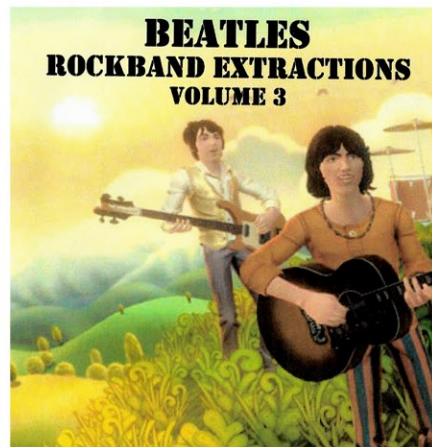
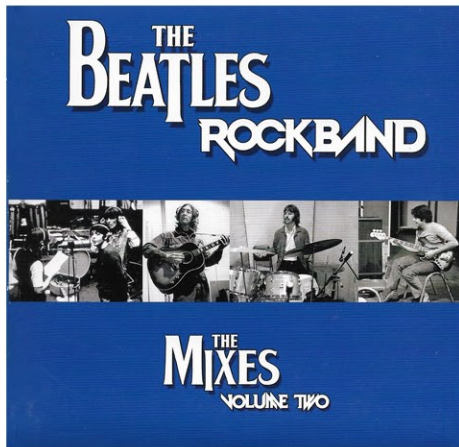
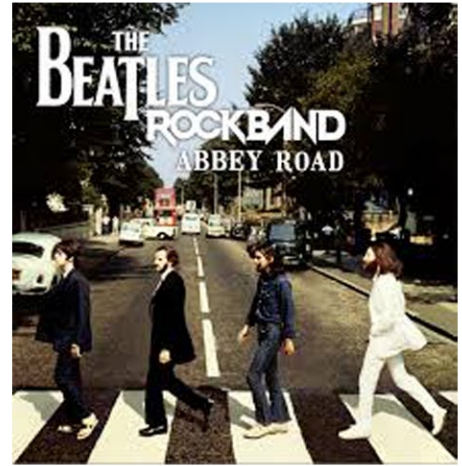
Reception (Long version)/ Getting Closer (Instrumental backing track)/ Cage (Instrumental backing track)/ Rockestra Theme – So Glad To See You Here (Instrumentals)/ Fabulous + Teddy Bear/ Mama’s Little Girl/ Mama’s Little Girl (Fragment)/ Take It Away (Paul teaching the song to Wings)/ No Values/ Denny’s Song (Re-recorded in Montserrat February 1981)/ Did We Meet Somewhere Before/ A Love For You/ Waterspout/ CHOBAB CCCP Medley (Part 1)/ CHOBAB CCCP Medley (Part 2)

Disc 4 (World Tour Rehearsals)

Live And Let Die/ Call Me Back Again/ Picasso’s Last Words – Richard Cory/ Bluebird/ I’ve Just Seen A Face/ Blackbird/ Yesterday/ You Gave Me The Answer/ Magneto And Titanium Man/ Go Now/ Letting Go/ Maybe I’m Amazed – rehearsals for the Wings Over The World Tour (Mono)/ Your Lucky Day (Version #1)/ Your Lucky Day (Version #2/ Blues improvisation/ Lend Me Your Comb/ Goin’ Back To Tennessee/ Your True Love – Lend Me Your Comb (From Wings’ last rehearsal 1981)

Disc 5 (Rehearsals & Outtakes)

Oh Boy – Peggy Sue (from Wings’ last rehearsal 1981)/ I’m Gonna Love You Too (from Wings’ last rehearsal 1981)/ Ain’t That A Shame – I’m In Love Again (from Wings’ last rehearsal 1981)/ Rockin’ In Your Seat (from Wings’ last rehearsal 1981)/ Best Friend (live Antwerp, Belgium August 22nd, 1972)/ Mull Of Kintyre/ My Carnival/ Night Out/ Robber’s Ball/ Mama’s Little Girl/ Hey Diddle/ Tragedy/ Same Time Next Year/ We’re Open Tonight/ Spin It On/ Old Siam, Sir/ Again And Again And Again/ The Broadcast/ To You/ Cage



Revolution: Take...Your Knickers Off!

HMC (His Masters Choice) #006

Japan/2009

Total Time: CD 1 - 61:58/ CD 2 - 59:24

The eleven and a half minute version of "*Revolution #1*" is worth the cost of this set alone. It is very interesting and has much we had not heard before. Previous bootlegged versions were sourced from the monitor mix and had Yoko talking over it. It is also the source for the "*Love*" CD version and is the original take that the released version on *The White Album* came from. Great sound quality.

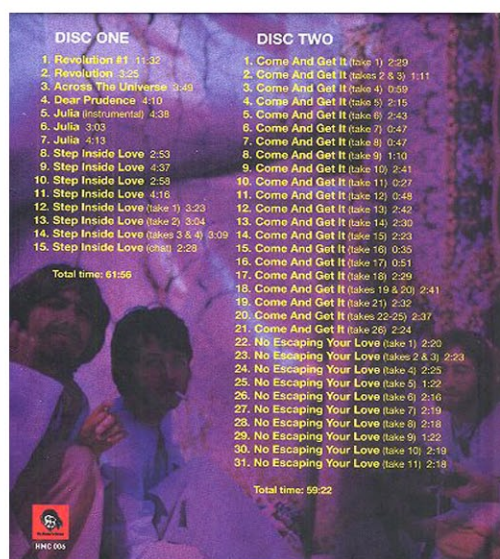
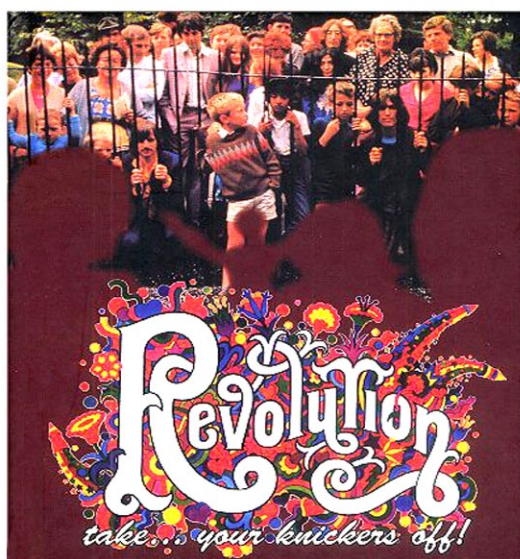
The rest of the first CD contains sessions and alternate mixes that have been previously released but in improved sound quality. "*Revolution*" (single version) is complete with cut-in and no fade out. "*Across The Universe*" is an alternate mix of take eight and contains various overdubs that were not used in the released version along with some pre-song banter and the full ending.

"*Dear Prudence*" is an alternate mono mix complete with comments from John and some other noises from the original master tape.

The "*Julia*" tracks are instrumental takes one and two from John's home recordings. The last part of the disc is the session tape of Paul and Cilla Black working on "*Step Inside Love*."

The second disc features the Badfinger recording sessions for "*Come And Get It*" and "*No Escaping Your Love*." These have been previously bootlegged but are in better quality here. A great disc for Badfinger fans if you do not already have this material.

This set is housed in a hardback cover and has a 20-page featuring nice artwork and very good liner notes.



Trademark of Quality/ His Master's Choice

TMOQ Gazette (HMC) has raised the bar when it comes to releasing new material and remastered classics. I am continually amazed at how this company keeps finding new and rare material for their releases. At the time of the publication of this book, TMOQ Gazette had 43 volumes under their belts. Their first 17 releases were 2-CD sets of music ranging from The Beatles *Get Back* tracks, to John Lennon studio outtakes and demos, Paul McCartney live and studio outtakes, and George Harrison's last live shows. TMOQ soon expanded to DVD/CD sets with *The Beatles at Shea*, *The Long and Winding Road*, *The Beatles at Abbey Road*, *Let It Be* the movie, *The Beatles at Ed Sullivan*, and *Magical Mystery Tour* outtake videos - to name just a few. All of these releases come nicely packaged with well-written and researched booklets, rare photographs and a high price tag – usually a retail of around \$45 for a DVD set and \$25 for a CD set.

Here are what I consider to be the Top Ten of these TMOQ Gazette releases:

- 1) *Hey Jude/Revolution* (TMOQ #28 /HMC-040): A wonderful DVD of all the available footage for the filming of “Hey Jude” and “Revolution”. We are treated to the “Hey Jude” rehearsals (and “St. Louis Blues”) takes 1-3 and the original unedited promo videos of “Hey Jude” (takes 1-3) and “Revolution” (takes 1-2). The bonus videos are of the “Smothers Brothers” shows from 1968 of “Hey Jude”, “Revolution” and the George Harrison cameo. Also the original “Experiment In TV” with redubbed audio. The CD features the audio tracks from the DVD videos.
- 2) *Lady Madonna/Hey Bulldog* (TMOQ #29 /HMC-041): The DVD features “Lady Madonna” (1968 Promo Version 1 and Version 2/ 1996 Anthology edit/ 1996 promo) and “Hey Bulldog” (1999 promo/ 1999 EPK/ 2013 fan re-edit/ 2016 fan re-edit/ and outtakes). Also a very nice recreation of The Beatles recording at Abbey Road Studios on February 11, 1968, from 20 minutes of silent footage shot by Tony Bramwell with sound added. The CD is a nice compilation of outtakes, demos, alternate mixes and isolated tracks of “Lady Madonna” and “Hey Bulldog”.
- 3) *The Ultimate Mystery Trip Vol 1 & 2* (TMOQ #32 & #33 / HMC-044/045): There are actually three volumes of “Magical Mystery Tour” outtake footage; however, the third set I found to be dull and only for the hard core completist. The first two volumes each feature a DVD of rare and never-before seen outtakes. Some of the footage in my view should have been in the original film as it is often quite humorous. Disc Two of Volume Two is the complete “MMT” film with upgraded sound. Very nice. And, yes, we see the full uncensored version of the strip tease from several angles. Hubba bubba!
- 4) *The Ultimate Intertels – Plus* (TMOQ #26 / HMC- 038): an incredible two DVD collection of the promo videos from 1965 and 1966. If you want the cleanest and best versions of the promos, this set is for you. Not just the ones we saw on television but all of the outtakes as well. “I Feel Fine”, “Day Tripper”, “We Can Work It Out”, “Paperback Writer”, “Rain” and the dartless “Help!”. The second DVD has the remastered stereo audio overdubbed on the videos. Sweet.
- 5) *Rare, Unseen & Unheard* (TMOQ #38 / HMC-050): The DVD features a lot of unseen footage from Chiswick Park (“Rain” & “Paperback Writer”), alternate takes and outtakes of “Strawberry Fields Forever”, “A Day In The Life”, “I Am The Walrus”, “The Inner Light”, “Revolution 9” and “The Ballad Of John and Yoko”. As well as “Scene At 6:30” (October 1964), “Thank Your Lucky Stars” (November 1964) and “This Week” (November 1963). The CD has numerous

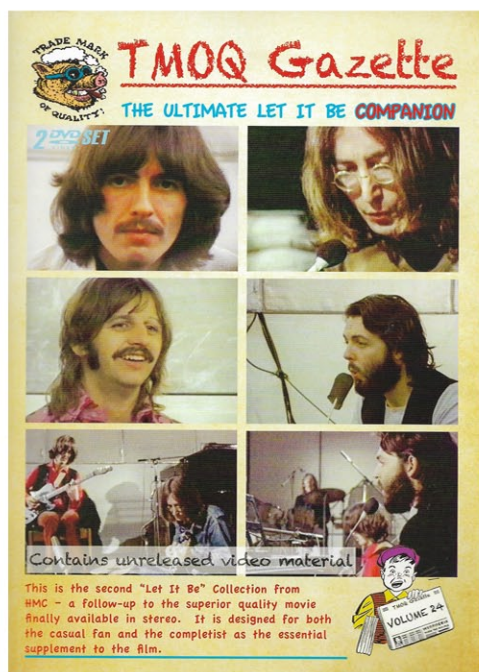
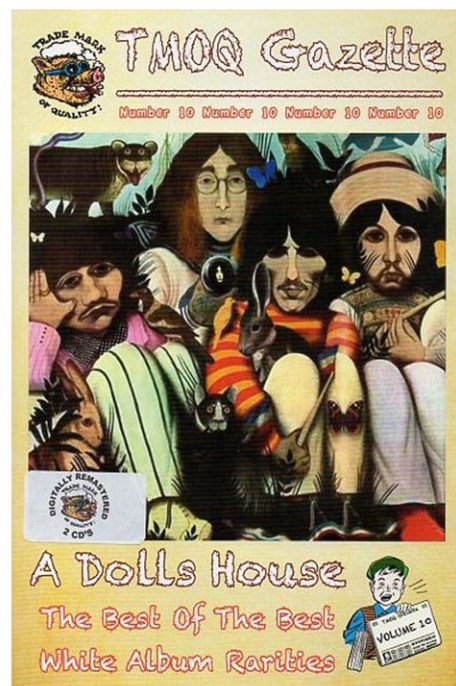
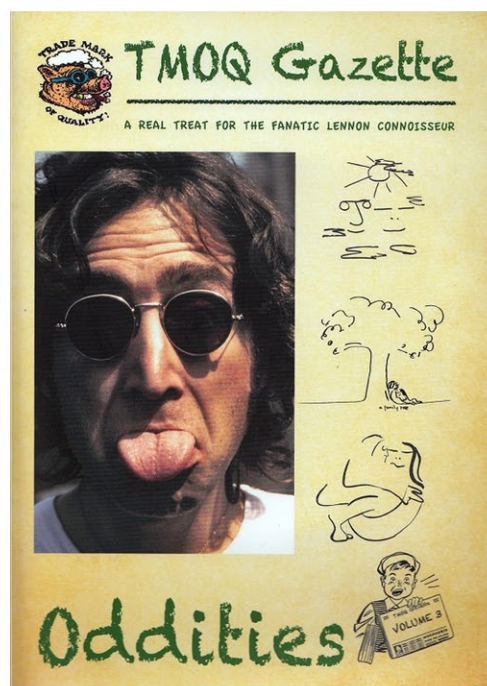
- different mixes (mono and stereo) of 15 songs – including “If I Fell”, “Dizzy Miss Lizzy”, “Savoy Truffle”, “Blue Jay Way” and the full length version of “12 Bar Original”.
- 6) *Filling In The Gaps* (TMOQ #41 / HMC-053): two DVDs of excellent numerous takes of “Paperback Writer” (takes 1-4), “Rain” (takes 1-2), “Revolution” (takes 1-2), “Frost Intro” (takes 1-3), “Hey Jude” (takes 1-3), “Hello Goodbye” (#4 – the lost Lennon/Benson version!), “Hello Goodbye” (#4 and #5), “Yeah! Yeah! Yeah!” (NY Meets the Beatles) and “1964 Yeah Yeah Yeah” from Granada Archives.
 - 7) *Uncovered! 45 Tracks* (TMOQ #2 / HMC-014): two CDs of remixed and reconstructed tracks from numerous sources – including the Mogg files from Rockband. An excellent ‘best of’ collection songs highlighting a career overview of Beatles music remixed and highlighting numerous unique mixes giving us a chance to hear new vocals, instrumentation and studio chat.
 - 8) *The Beatles At Abbey Road-1983* (TMOQ #21/ HMC-033): we have seen this film before but now we have new and improved footage and audio as well as numerous bonus promos in excellent quality. The CD also features newly recovered audio – mostly outtakes from various sources.
 - 9) *The Ultimate Let It Be Companion* (TMOQ #24 / HMC-036): two DVDs of Let It Be outtake footage (some I had never seen before) and various promo films from 1970, 1992, 1996, 2000, 2003, 2009 and 2015.
 - 10) *The Long And Winding Road* (TMOQ #19 / HMC-031): the DVD is the rough cut of the previously unreleased official Beatles documentary from the 1970s. That in itself is pretty cool plus there are some bonus clips and a CD of live tracks from Sweden and other sources.

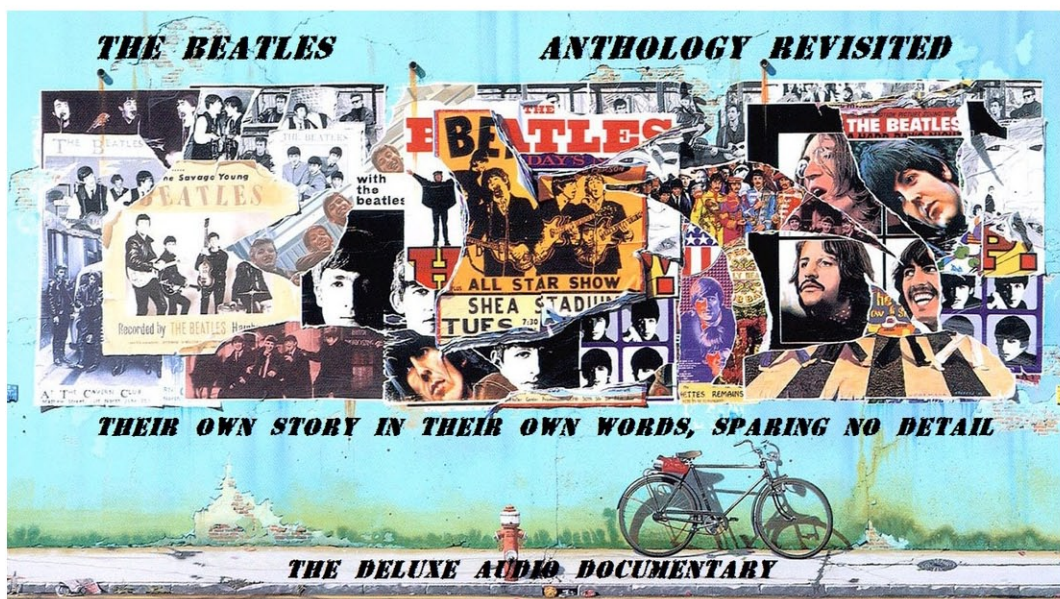
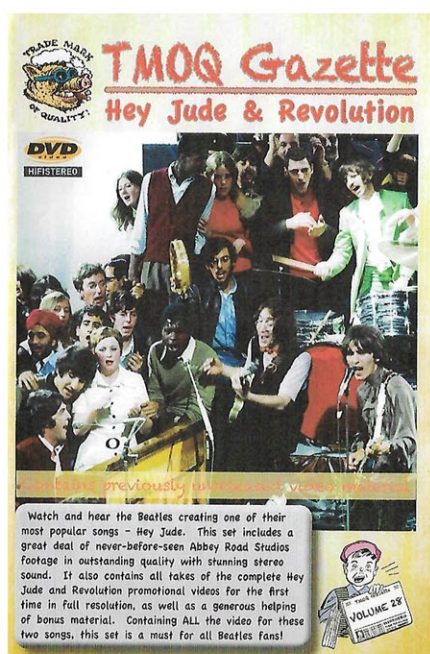
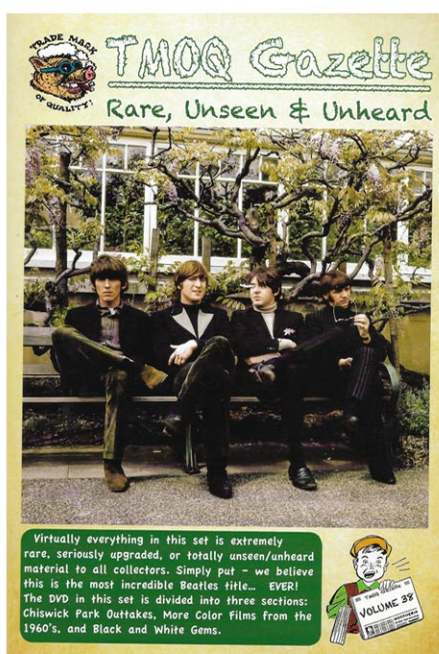
TMOQ Gazette Discography

#1: Get Back Continued!	The Beatles (2xCD)	2012
#2: Uncovered! 45 Tracks	The Beatles (2xCD)	2012
#3: Oddities	John Lennon (2xCD)	2012
#4: Rehearsals At 3 Savile Row	The Beatles (2xCD)	2012
#5: Des Moines 10-27-2005	Paul McCartney (2xCD)	2012
#6: U.S.A. Live! 2002	Paul McCartney (2xCD)	2012
#7: Gorgeous	George Harrison (2xCD)	2014
#8: Tug Of Peace	Paul McCartney (2xCD)	2013
#9: Aunties Fantasy	The Beatles (2xCD)	2013
#10: A Dolls House	The Beatles (2xCD)	2013
#11: Oddities Volume 2	John Lennon (2xCD)	2013
#12: We Are The Eggmen!	The Beatles (2xCD)	2013

#13: Last Live Show	George Harrison (2xCD)	2013
#14: V.S.O.P. - Very Superior Old Paul	Paul McCartney (2xCD)	2013
#15: Take It Off	The Beatles (2xCD)	2013
#16: Oddities Volume 3	John Lennon (2xCD)	2014
#17: Denver 11-01-2005	Paul McCartney (2xCD)	2014
#18: Shea!	The Beatles (CD + DVD)	2014
#19: Long And Winding Road	The Beatles (CD + DVD)	2015
#20: Ultimate Ed Sullivan DVD Collection	The Beatles (2xDVD)	2015
#21: At Abbey Road - 1983	The Beatles (DVD+CD)	2015
#22: The 1980 Video Collection	John Lennon (2xDVD)	2016
#23: Let It Be - The Movie	The Beatles (CD+ DVD)	2016
#24: The Ultimate Let It Be Companion	The Beatles (2xDVD)	2016
#25: Tokyo 1966 Live on DVD and CD	The Beatles (CD + DVD)	2016
#26: The Ultimate Intertels - Plus	The Beatles (2xDVD)	2016
#27: 1974 L.A. Jam Sessions	John Lennon (2xCD)	2016
#28: Hey Jude & Revolution	The Beatles (DVD+ CD)	2016
#29: Lady Madonna & Hey Bulldog	The Beatles (DVD + CD)	2016
#30: Holy Grails, Upgrades & Reconstructions Vol.1	John Lennon (DVD + CD)	2017
#31: The 1967 Sgt. Pepper Commemorative Issue	The Beatles (2xDVD)	2017
#32: The Ultimate Mystery Trip Volume 1: Hop On The Bus	The Beatles (2xDVD)	2017
#33: The Ultimate Mystery Trip Volume 2: The Magic Continues	The Beatles (2xDVD)	2017
#34: Holy Grails Upgrades & Reconstruction Vol.2	John Lennon (DVD + CD)	2017
#35: 2007 Jools Holland Collection	Paul McCartney (2xCD)	2018
#36: Holy Grails, Upgrades & Reconstructions Vol.3	John Lennon (DVD+ CD)	2018
#37: Holy Grails, Upgrades & Reconstructions Vol.4	John Lennon (CD + DVD)	2018
#38: Rare, Unseen & Unheard	The Beatles (DVD + CD)	2018

- #39: Holy Grails, Upgrades & Reconstructions Vol.5 John Lennon (DVD+ CD) 2018
- #40: Collaborations Paul McCartney (2xCD) 2018
- #41: Filling In The Gaps The Beatles (2xDVD) 2018
- #42: The Ultimate Mystery Trip Volume 3: Best Of The Rest The Beatles (2xDVD) 2019
- #43: Off The Rarities & More Paul McCartney (2xCD) 2019





Misterclaudel Discography

Beatles Cd / Singing The Blues

Beatles (3/Cd/2/Dvd) Let It Be Day By Day In Black & White Outtakes

Beatles (3/Cd/2/Dvd) Let It Be Day By Day In Color Expanded

Beatles Cd- Indiana State Fair & Montreal 1st US Tour 1964

Beatles (2/Cd) Live On Stage In Japan 1966 Jun 30 & July 1 1966

Beatles (2/Cd/Dvd) It's The Beatles & Juke Box Jury 1963

Beatles (5/Cd) Four Sides Of The Circle

Beatles (4/Cd) Complete BBC Tapes Vol 1 & Book/ Beatles (4/Cd) Complete BBC Tapes Vol 2 & Book

Beatles (4/Cd) Complete BBC Tapes Vol 3 & Book/ Beatles (4/Cd) Complete BBC Tapes Vol 4 & Book

Beatles (6/Cd) A Dolls House Vol 1

Beatles (2/Cd) The Evolution Of Free As A Bird And Real Love

Beatles Cd / The Real Case Has Just Begun

Beatles Cd / The Record Producers Extended

Beatles Cd / Twickenham Filming Sessions 1968

Beatles Cd / Video 1

Beatles Cd / Pacific National Exhibition

Beatles Cd / Vanishing In The Denmark

Beatles / Historical Star Club Tapes (2/Cd)

Beatles Cd / Live In Stockholm Sweden 1964

Beatles Cd / 300,000 Beatle Fans Can't Be Wrong

Beatles / From Beatles In Memphis 1966

Beatles / Live Chronicles Extra (Cd/Dvd)

Beatles Cd / In Italy 1965

Beatles Cd / Live At Whisky Flat

Beatles Cd / Gone To The Atlanta 1965

Beatles Cd / Indiana State Fair & Montreal Forum

Beatles / Complete Royal Variety Performance (Cd/Dvd)

Beatles / Live Beatles At The Maple Leaf Gardens (2/Cd)

Beatles / NME Poll Winners Concert 64 65 & 66 Shindig (Cd/Dvd)

Beatles/ It's The Beatles & Royal Variety Performance (Cd/Dvd)

Beatles / Early Beatles Around UK 1962-1964 (2/Cd)

Beatles / C'était A Cause Du Soleil (Cd/Dvd) Set

Beatles Cd / Rubber Soul Mono Matrix 1/ Beatles / Rubber Soul Working Version (2/Cd)

Beatles / Sgt Pepper Working Version (2/Cd)

Beatles / Abbey Road Working Version (2/Cd)

Beatles Cd / Historical Decca Audition Tape

Beatles / Alone Together Vol 1 (2/Cd)/ Beatles / Alone Together Vol 2 (2/Cd)

Beatles Cd / Birds Sing Out Of Tune/ Beatles Cd / Birds Sing Out Of Tune Vol 2

Beatles Cd / Birds Sing Out Of Tune Vol 3/ Beatles (2/Cd) Birds Sing Out Of Tune Vol 4

Beatles Cd / Birds Sing Out Of Tune Vol 5

Beatles / The Beatles Black Album (2/Cd)

Beatles / No. 3 Abbey Road N.W. 8 - Definitive Version (2/Cd)

Beatles / Sgt Pepper At 40th Anniversary (2/Cd)

Beatles / Paris Left Breathless (2/Dvd)

Beatles / Stars Of The Beatles In Sweden (Cd/Dvd)

Beatles / Live From Sam Houston (2/Cd)

Beatles / Live From Sam Houston Limited Edition (2/Cd)

John Lennon (2/Cd) The Lost Home Tapes 1965 - 1969

John Lennon Cd / Live Peace In Toronto 1969

George Harrison (2/Cd) All Those Years Later Vol 1/ George Harrison (2/Cd) All Those Years Later Vol 2

George Harrison (2/Cd) Fort Worth Express Definitive Master

George Harrison (2/Cd) Los Angeles Express Soundboard Master

George Harrison (2/Cd) One Moment In Time II

George Harrison (2/Cd) Seattle Express

Wings (2/Cd) 1975 Studio Tour Rehearsals

Paul McCartney (2/Cd) Live Archives Vol 1/ Paul McCartney (2/Cd) Live Archives Vol 2

Paul McCartney (2/Cd) Live Archives Vol 3/ Paul McCartney (2/Cd) Live Archives Vol 4

Paul McCartney (2/Cd) A Garden Full Of McCartney Roses/ Paul McCartney (2/Cd) A Garden Full Of McCartney Roses Vol 2

Paul McCartney & Wings / Red Rose Speedway Sessions (2/Cd)

Paul McCartney - Tug Of War/Pipes Of Peace Sessions (2/Cd)

Paul McCartney Cd / London Town Sessions

Paul McCartney (2/Cd) Studio Rarities Volumes 1, 2 and 3

Paul McCartney & Wings (2/Cd) Wings Over Lund

Paul McCartney (2/Cd) Wings Over Cincinnati

Paul McCartney & Wings / Wings Over Lund 1972 / 2CD WX OBI Strip

Paul McCartney / Studio Rarities Vol 3 / 2CD WX OBI Strip

Paul McCartney (2/Cd) Desert Trip 2016 First Show

Paul McCartney / Wings Over Cincinnati 1976 / 2CD Wx OBI Strip

Paul McCartney & Wings Cd / Wings Last Flight 1979

Paul McCartney (Cd/Dvd) Lollapalooza 2015

Paul McCartney (2/Cd) Great Return To America Inside Love – Los Paranoias (Barrett Edit)

DVD Titles

Beatles Dvd - 8 mm Film Collection

Beatles Dvd - Around The Beatles

Beatles Dvd - Channel 9 Master's Master NTSC

Beatles Dvd - Come To Town Outtakes

Beatles Dvd - Help ! The Lost Films

Beatles Dvd - In Chicago

Beatles Dvd - Intertel 1965 (From Original Master Recordings)

Beatles Dvd - Intertel 1966 (From Original Master Recordings)

Beatles (2/Dvd)- Promotions 1

Beatles Dvd - Ready Steady Go !

Beatles Dvd - Recovered Archives Vol 1/ Beatles Dvd - Recovered Archives Vol 2

Beatles Dvd - Recovered Archives Vol 3/ Beatles Dvd - Recovered Archives Vol 4

Beatles Dvd - Shea ! (16 mm Film Print Digital Tele Cine)

Beatles Dvd - Thank You Lucky Stars 1963 , 1964 & 1966

Beatles (2/Dvd) - Live In Japan 1966 Memorial

Beatles Dvd - Early Beatles Around UK 1962-1963 The Film

Paul McCartney Dvd - Blockbuster Pavillion 1993

Paul McCartney (2/Dvd) - Closed Circuit 1990

Paul McCartney (2/Dvd) -Complete Promo Clips Vol 1 1970 – 1979/ Paul McCartney (2/Dvd) - Complete Promo Clips Vol 2 1980 – 1992/ Paul McCartney (2/Dvd) - Complete Promo Clips Vol 3 1993 - 2007

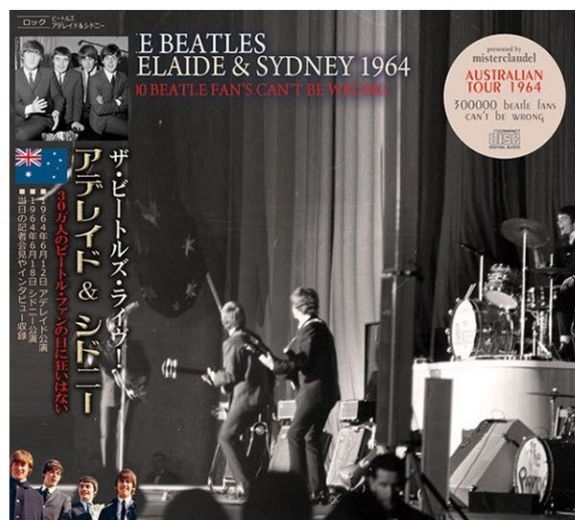
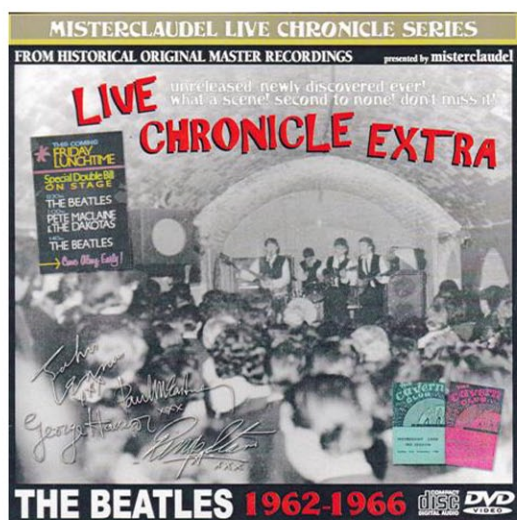
Paul McCartney Dvd - Wings First Flight 1969 - 1974

Paul McCartney Dvd - Wings Over The World

Paul McCartney Dvd - Live At The White House 2010

Paul McCartney Dvd - Out There Japan Tour 2015 Osaka 21st/ Paul McCartney Dvd - Out There Japan Tour 2015 Tokyo 23rd/ Paul McCartney Dvd - Out There Japan Tour 2015 Tokyo 25th/ Paul McCartney Dvd - Out There Japan Tour 2015 Tokyo 27th/ Paul McCartney Dvd - Out There Japan Tour 2015 Tokyo 28th

Paul McCartney (2/Dvd) - Farewell To Candlestick Park

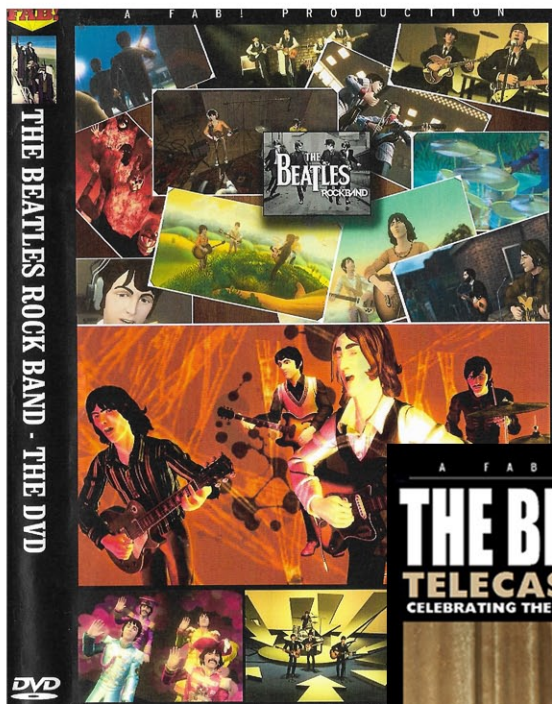


Fab! Videos

Fab! Productions specializes in DVDs of Beatles television specials (such as *“John & Yoko Above Us Only Sky”*, *“John Lennon 75th Birthday Concert”*, *“Paul McCartney Under The Staircase 2018”* (Live at Abbey Road Studios), *“Egypt Station 2018”* (various volumes featuring Macca TV appearances, news reports and promos), *“Paul McCartney on Austin City Limits 2018”*, *“John Lennon: The Bed In & The Way It Is”* (two documentaries from 1969), and *“The Beatles Rock Band”* – the complete set of videos from the game.

Our good friends from Japan have also been doing a fine job gathering footage of Paul and of Ringo performing live from various venues throughout the world. Their footage is sometimes from cable broadcasts but more often than not from fans shooting footage with cell phones from their seats. While not the best of quality doing it this way, it is a chance for fans to get a film of the concert they attended. Fab! Productions has dozens of Macca shows from his *“Out There”* and *“Freshen Up”* tours and Ringo with his All-Starrs from the past several years.

Fab! Productions also has a large selection of CDs of Beatles (group and solo) demos, outtakes, remastered Beatlegs, live concerts, television appearances, isolated tracks and more. They more or less picked up where Silent Sea left off about 15 years ago.



And now...

Belmo's Beatleg News

1987 through 1993

Volumes 1 - 37



BELMO'S BEATLEG

NEWS



A NEWSLETTER FOR COLLECTORS

VOLUME ONE ISSUE ONE

FEBRUARY 1987

BELMO PUBLISHING - ALASKA

PREMIER ISSUE PUBLISHED

Hello fellow collectors and welcome to the first edition of the BEATLEG NEWS. With this newsletter I hope to provide Beatle collectors with up-to-date information on new bootlegs, videos, and publications.

In upcoming issues I'll be writing reviews of the latest releases, supplying historical background materials, and offering suggestions on the "art of collecting". Also, I'll be looking to YOU for information which you'd like to share with your fellow collectors.

With your cooperation I'd like to publish a listing of the names and addresses of the collectors who wish to trade or sell their Beatle tapes. In this way you'll be able to increase your contacts and add to your collections. Eventually I hope to expand this newsletter to include drawings, photographs, writings, and letters to the editor.

This is a small beginning but with your support and input BEATLEG NEWS can become not only a helpful source for collectors, but also an enjoyable publication to read and ponder.

In my next issue I'll be listing the names and addresses of you who wish to increase your contacts. So, PLEASE RESPOND IF YOU WANT A FREE LISTING PLACEMENT!

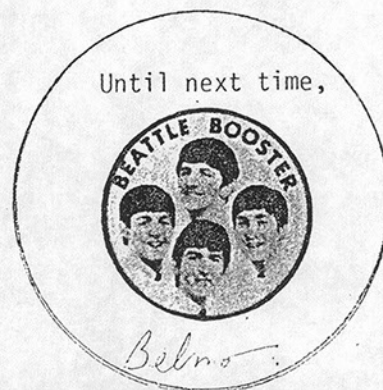
Thanks for your support. The next issue of BEATLEG NEWS will be sent to you in about four weeks.

BEATLEG NEWS will be FREE
for the first few months
or until I can't afford
the stamps. I'll make
sure all you'll ever pay
will be 22¢ for a stamp.



MONTHLY QUOTE:

"You've got a lucky face."





1987

OL. I ISSUE: 2

MARCH

BELMO PUBLISHING

WELCOME TO ISSUE #2

BEATLEG NEWS is a reality. Issue #2 has been expanded from a single page to three pages in an effort to cover more of what interests the Beatle collector. Belmo is still surreptitiously reproducing the NEWS on his boss's zerox machine, but has high hopes of moving on to desktop publishing on a new Apple II GS computer soon.

This issue will be covering new Beatle releases on video and record. So, without further delay, here it is.

Listen To



- ★ BEFORE PLAY: This is a classic Lennon bootleg taken from the Double Fantasy sessions. The album boasts a superb color cover and an excellent pressing by Plane Music. John talks and jokes and curses his way through the rehearsals. He sings many standards ("I'm A Man", "She's A Woman", "Rip It Up", "Be Bop A Lula") and his latest songs ("Starting Over" and "I'm Losing You"). This album is a must have for any collector. My one disappointment is that the legendary acoustic version of "Watching the Wheels" wasn't included. Where is it?

- ★ COLD CHIPS: McCartney fans will love this album! Said to have been released by Club Sandwich, the album contains 11 unreleased gems. Featured rarities: "Haven't We Met Somewhere Before?", "Tragedy", "Cage", "Robbers Ball", and "Hey Diddle". My only criticism is that the copy I purchased had some imperfections which caused some surface noise such as 'pops'.

- ★ BEATLES AT THE BEER: This is the single LP released on BEEB Transcription Records. The color cover is excellent as is the record. Some of the highlights here are "Side by Side" sung by the Beatles and the Karl Denver Trio, a rare version of "I'll Be On My Way", "Some Other Time", and "So Much Fun". The other 13 songs included are Beatle standards. There is also a two-fer for you!

STOP WORRYING!



- ★ HELP! This is state-of-the-art in music video production. The color reproduction is excellent (unlike the commercial release of 'Magical Mystery Tour') and the Hi Fi Digital Audio is unsurpassed in quality. The story is nonsensical but only Siskel and Ebert would be bothered by that. At \$69.95 retail, maybe the way to go is rent and copy. HELP is a must have.
- ★ FUN WITH THE FAB FOUR: At \$19.95 this black and white collection of the Beatles at their funniest is a bargain. The video contains clips of humorous moments from interviews conducted early in their career. Recommend.
- ★ BEATLE CARTOONS: MTV has resurrected these silly Saturday morning cartoons and has been showing them on Saturday and Sunday mornings. Collectors have settled for poor quality copies in the past, but now have the opportunity to obtain first rate copies direct from cable TV. Prop man!



MONTHLY QUOTE...

"Genius is a form of madness". Lennon

BEATLES 4 EVER

☆

NEW BUT AS YET UNHEARD RELEASES...

OB LA DI - OB LA DA: \$30 for one album. Said to have White Album outtakes plus various rarities. I hope to have it soon.

GET BACK JOURNAL: \$120 for 11 LPs. Most is unreleased "Let It Be" film soundtrack music and dialog. Three of the LPs are the "Black Album".

OFF THE WALL: More "Walls and Bridges" demos by Lennon. \$15.

YOU SHOULD'VE BEEN THERE: \$21 for 2 LPs. More Lennon from the "Rock and Roll" sessions.

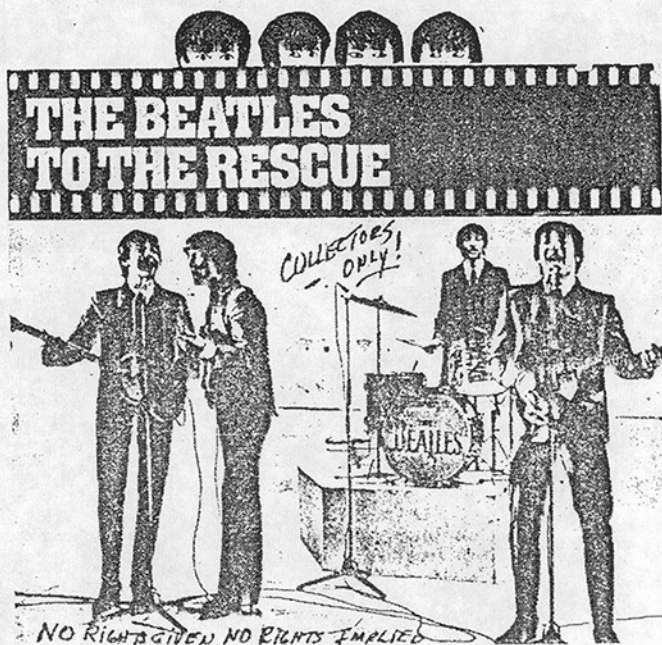
Should any of you have these for sale or trade, let me know. I'll place them in the FREE Listings section of BEATLES NEWS.

COLLECTOR'S VIDEOS...

ONE HAND CLAPPING: At Last! Paul and Wings in the film of their recording "Venus and Mars". Video quality is poor but the sound is good.

BRAVERMANS TIME CAPSULE: A fast video reviewing the lives and music of the Beatles. First shown on the Smothers Brothers. Good quality.

LENNON: JOURNEY IN THE LIFE: Public TV's docu-drama of Lennon's life. Well acted by a Lennon look-alike. Hey! sets though.



NEVER BEFORE AVAILABLE!

THE 1ST FOUR BEATLES

ALBUMS FROM THE ORIGINAL
BRITISH CATALOGUE

ON COMPACT DISC

PLEASE PLEASE ME • WITH THE BEATLES • A HARD DAYS NIGHT • BEATLES FOR SALE

BELMO'S TOP 10 BOOTLEGS

- 1) Indian Rope Trick
- 2) Strawberry Fields Forever
- 3) Live at Abbey Road Studios
- 4) Sweet Apple Trax: Vol 1-3
- 5) Before Play
- 6) Cold Cuts
- 7) The Decca Tapes
- 8) Beatles at the BEEB: Vol 1-3
- 9) Beatles vs Don Ho
- 10) Christmas Album

THE BEATLES



EDITORIAL:

"WHAT THE HELL IS GOING ON?"

Buying bootlegs through the mail is a risky business. Sometimes you send a money order to a box number and hope you'll get the records. But who do you complain to if you don't receive the goods? Surely not the Better Business Bureau; after all, the bootleg sellers are part of the underground of illegal businesses and are not subject to the usual rules which govern consumer protection. Do you write the RIAA and have them put the bootleggers out of business? Maybe, but only as a last resort. In my case, I write the bootleggers until I get my goods or a refund. Case in point: I had ordered two albums from a company in Pittsburgh and never received the goods. After numerous letters written in a space of 18 months I finally got my albums and an apology.

My point is this: why must collectors suffer because of the ineptitude of bootleg businessmen? And I am asking these people, "What the hell is going on and why can't you get your shit together?"

One purpose of this newsletter is to reveal these irresponsible dealers. Another is to recommend the honest ones. I'm depending on you to inform fellow readers of both types. Write and let us know of your experiences. I'll print their names. I'll send them copies. This is one small way of protecting ourselves.

Belmo

COLLECTORS CORNER

This is a **FREE** listing of collectors who want to buy, sell and trade copies of their videos and albums.

THOM WHETSTON
19 GRANITE ST
FITCHBURG, MA 01420
Wants tapes To Trade:
Video and Audio

CHARLES ROSENAY
397 EDGEWOOD AVE
NEW HAVEN, CONN 06511
Good Day Sunshine
Beetle Fan Club
Will Trade Tapes

KIRK WALTHER
RECORD COLLECTOR
4 1/2 S. LINN
IOWA CITY, IA 52240
Sells current boots
and rare rock.

RECORD & TAPE TRADERS
724 Culaney Valley Rd
Towson, MD 21204
Write for bootleg list

TOM CARVES
PO BOX 4690
CHICO, CA 95927

Specializing in
Videos/Bootlegs

APPLELAND RECORDS
PO BOX 2105
Longview, WA 98632
Sells current boots
Beatles & others

THANKS TO ALL OF YOU WHO RESPONDED > And send in that winning number
FOR YOUR chance to win a YEAR'S
SUPPLY OF SPAM! HURRY!



BELMO

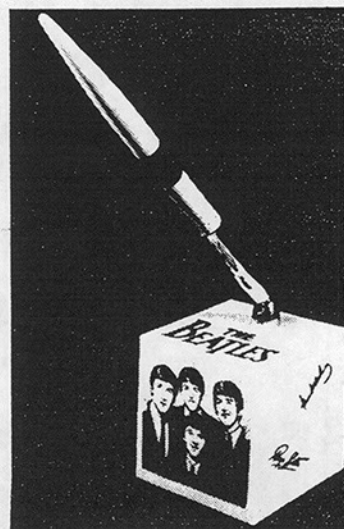
"Your List Gets Mine"

NEARLY 100 BOOTLEG ALBUMS!
OVER 200 VIDEO TITLES!

MY WANT LIST:

BOOTLEG: "1-2-3-4" (White Album
Demos/Outtakes - or anything close)
"COMPLAINT TO THE QUEEN" - Paul
"GET BACK JOURNAL" - 11 LPS - Trade
"YOU SHOULDA BEEN THERE" - JOHN
VIDEO: "CANDLESTICK PARK"
Lennon - "FREEDOM FILMS"
RINGO - "BLIND MAN"/"Son of Dracula"
George - "DARK HORSE" Concerts

● BLACK HOLES ARE OUTTA SIGHT





BELMO'S BEATLEG NEWS

A NEWSLETTER FOR COLLECTORS



VOLUME ONE: ISSUE 3

APRIL 1987

FREE!

REVIEWS

Listen To



OB-LA-DI, OB-LA-DA

There are several gems on this album worth having. The alternate version of the title track is very upbeat and is almost better than the original. "Oh, Darling" is unique as it features Paul soloing without any musical accompaniment. "We Can Work It Out" is the same as the original except for the "counting" intro.

The rest of the album has songs which can be found on other boots: "Not Fade Away", "Dig It", "Let It Be", and two versions of "Christmastime is Here Again".

With only 35 minutes of music and little in the way of new songs, I found this album to be a disappointment.



BEATLES ON CD

Finally! The first four by the Fab Four are on CD. Buy them.

Special note: a Canadian collector sent me a letter offering "Abbey Road" on CD for JUST \$500. What a ripoff. Evidently he is unaware that the album will be available in about a year for just \$15. Caveat emptor.

UNDERSIDE

An interesting and often amusing interview with George Harrison. The recording was made from a 1979 radio interview - complete with commercials and stupid remarks by the commentator. Some good inside info on George's beliefs, his songs, and the Beatles. A funny segment is when George talks about taking magic mushrooms. One of the few George boots around.



RAVING ON

This is a 1985 release of Paul McCartney tunes on Sandwich Records. They are good quality recordings of 4 unreleased tracks from McCartney II and 3 songs recorded during "Buddy Holly Week" in September of 1979 in London. The Mac II outtakes are: "Mr. H. Adams", "Summer's Day Song" (instrumental), "Rock Little Baby", & "Bubbles" (instrumental). The live songs are: "Raining in My Heart" with Deny Laine on vocals, "It's So Easy" features the entire band plus the Crickets, Rick Gretch, Don Everly and more.



DOLLS HOUSE

This is one of the most rare and best bootlegs available.

It's a 2-record set with quality ranging from excellent to fair. Here are the songs:

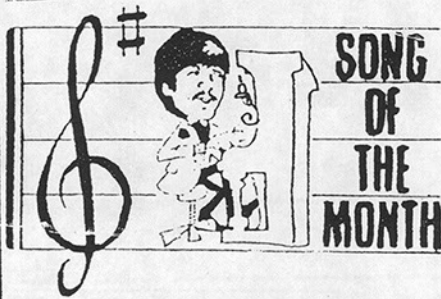
Side One - "John Speaks Jap" the weird "All Together on the Wireless Machine", "Step Inside Love" (Paul demo), "Dark Horse" (acoustic demo), and "Cold Turkey" from One to One
Side Two - George plays live "Sound Stage of Mind", "Old Siam Sir" (demo), live versions of "Juniors Farm" and "1882", "Rock and Roller" has Ringo on Drums, "One Hand Clapping" (the legendary!).

Side Three - The Beatles live in Adelaide, Australia, June 1964. 11 songs and featuring Jimmy Nichol on drums (Ringo was out with tonsillitis).

Side Four - 10 minutes of promo spots for the Ram album "Brung to Ewe by Ram", alternate versions of "Goodbye" & "Come & Get It", and Wings performing "Juniors Farm", "Little Woman Love" and "C Moon" in Australia in 1975.

If you don't have this boot then you are missing one of the ultimates.

BEATLES 4 EVER



MAD MAN A-COMING

by
John Lennon

This was the working version of "Mean Mister Mustard" recorded in 1969. The song can be found on the bootleg, "Almost Grown".

• • •

There's a mad man a-coming,
And he'll do you no harm,
He wears pink pajamas
And he lives on a farm.

There's a mad man a-coming,
Gonna do you no harm,
Wearing pink pajamas
He lives on a farm.

There's a mad man a-coming,
Singing long songs,
Throwing rocks at the moon
He lives on a farm.

There's a mad man a-coming,
He's reciting a charm,
Floating thru inner space
He lives on a farm.

A mad man did come,
He did us no harm,
He wore pink pajamas,
He lived on a farm.
He threw rocks at the moon,
He sang long songs,
He floated thru space
As he recited his charms.

"9" GOLDEN RULES OF TRADING

- I. Ye shall be timely in answering letters and sending out tapes.
- II. Ye shall provide legible lists for fellow traders.
- III. Ye shall record on quality tapes.
- IV. Ye shall list song titles with the tapes you send.
- V. Ye shall send tapes via airmail (especially to Alaska).
- VI. Ye shall package tapes neatly.
- VII. Ye shall send what is asked for.
- VIII. Ye shall not advertise an item ye do not have.
- IX. Ye shall not expect tapes if ye have not sent any. (The old "eye for eye", "tape for tape" rule. Very important.)

THUMBS DOWN

"COLLECTORS SHOWCASE"
Pittsburgh, Pa

I do not recommend you do business with this company. They do not ship orders in a timely (if they ship at all) manner. Both times in the past two years I've ordered from them they have not sent my orders, except after many letters and months delay. They still owe me "1-2-3-4" which I paid \$45 for. They are not answering my letters. They will get a copy of this newsletter. Do you see this, folks at SHOWCASE? What is going on there?

Belmo

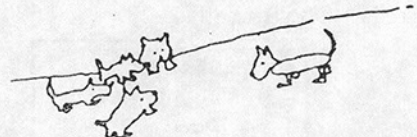
I do recommend all the people listed in the Collectors Corner of BEATLEG NEWS. Write them. They want to help. Yeah!



WANTED!

BELMO IS LOOKING FOR THESE SONGS. CAN YOU HELP?

- I Should Like To Live Up A Tree (Bye Bye Bye)
- Pink Litmus Paper Shirt
- Colliding Circles
- Annie
- India
- Four Nights in Moscow
- Helter Skelter (Long Version)
- Zero is Just Another Even Number
- Rubber Soul
- Watching the Wheels (Acoustic)
- Karate Chaos (Paul)
- Incantation (John)
- Not Unknown
- That's My Life (Freddie Lennon)



Good Dog Nigel

Arf, Arf, he goes, a merry sight,
Our little hairy friend,
Arf, Arf, upon the lamppost bright
Arfing round the bend.
Nice dog! Goo boy,
Waggie tail and beg,
Clever Nigel, jump for joy

Because we're putting you to sleep
at three of the clock, Nigel.



BELMO

EDITORIAL

"THE FUTURE"

You now have in your hands Issue #3 of the Beatleg News. Response has not been great, but those of you I have heard from have been encouraging.

I foresee at least two more newsletters coming to you. But after the June issue I may have to have you send me stamps to keep you on the mailing list. I'll keep you posted.

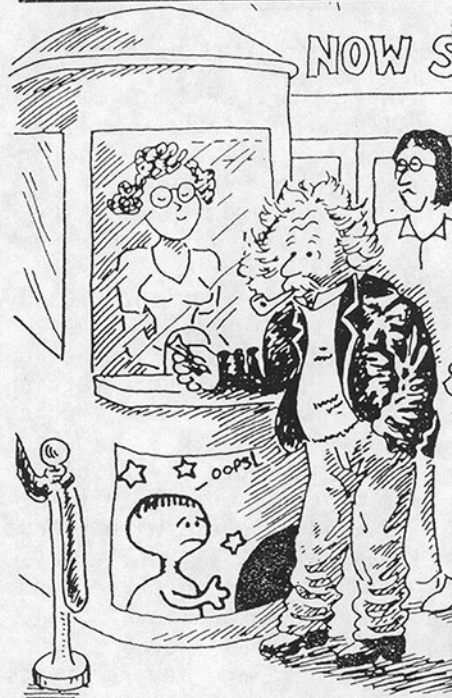
I'm giving thought to doing an audio newsletter. Included in it would be reviews with song samples, brief histories of the most collectable boots and some novelty records. What do you think? What would you pay for a 60 minute tape like this? What do you think of the idea of a video newsletter?

Thanks for all those who have supported this small effort. Be sure to send me any articles, writings, or whatever which you'd like to see in the Beatleg News.

Until next month I'm still

TOP TEN VIDEOS

1	ED SULLIVAN SHOWS
2	ROCK N ROLL CIRCUS
3	LIVE PEACE IN TORONTO
4	YELLOW SUBMARINE
5	PRIVATE REELS
6	JAMES PAUL MCCARTNEY
7	OGNIR RRATS
8	THE FREEDOM FILMS
9	CANDLESTICK PARK
10	BACK TO THE EGG



Belmo ★ The Moldy Moldy Man

I'm a moldy moldy man
I'm moldy thru and thru
I'm a moldy moldy man
You would not think it true,
I'm moldy till my eyeballs
I'm moldy til my toe
I will not dance I shyballs
I'm such a humble Joe.

BY
J. Lennon



For those of you who are into science and "Far Side" humor, then let me suggest the booklet by Belmo entitled, "The Black Hole Handbook".

The book is a collection of drawings, writings, articles & general weirdness. Originally published in 1983 in Alaska, the book sold over 700 copies in the first year. The author appeared several times on TV to discuss black holes and his book.

Should you want a copy for you coffee table or outhouse, write to Belmo. Copies are just \$3 - and that includes postage.

All proceeds will go to the "Disheartened Penguin Fund".



G-R-R-R-R...





BELMO'S BEATLEG NEWS

A NEWSLETTER FOR COLLECTORS



VOLUME ONE: ISSUE 4

MAY 1987

FREE!

REVIEWS

Listen To

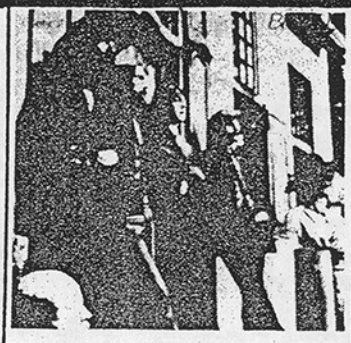


THE REAL CASE HAS JUST BEGUN

Another in the long line of Let It Be outtakes and dialogue from the film. Most of what is here has not been heard before, though I suspect it will be included in the 11-lp set of "Get Back Journals" which I have yet to hear.

It's a fun album to listen to with the various renditions of old favorites and cutting dialogue. For instance, when Paul says to the group, "Back to the drudgery", in an effort to get the boys to work, John replies sharply, "It's you who's making it this way!"

The songs included are: There Once Was a Beautiful Girl, Shame Shame, Great Balls of Fire, Talking Bout You, Don't Let The Sun Catch You Crying, Suicide, Can You Dig It, Act Naturally, Two of Us, Piano Theme, Strawberry Fields, Oh Darling, Get Back (German), I've Got A Feeling, Rainy Day Women, Please Please Me, One After 909, Hava Nagila, Moving Along the River Rhine, The Inner Light (John), Let It Down, Dig It, The Real Case Has Just Begun, Maybe Baby, Crying Waiting Hoping, Mailman Bring Me No More Blues (Complete).



GREAT TO HAVE YOU WITH US

This is a 2 LP compilation of mostly solo outtakes, rarities, concerts, radio ads and interviews. Though some of the items are 'throw-aways', the collector will find a few gems worth having.

Featured are Paul's "Broad Street" sessions: No Values, Broad Street Music with George Martin, Paul's working version of For No One, Corridor Music, So Bad and Goodnight Princess.

Paul sings his first song he ever wrote, I Lost My Little Girl. And he duets with Tracy Ullman on That'll Be The Day.

The Beatles sing three songs at Sidney, Australia in 1964. Nothing special there.

Then there are several songs by friends and relatives. Mick Jagger sings Too Many Cooks, Mike McGear's Dance the Do and 10 Years After on Strawberry Jam (Mike chats over a Wings Jam session), Peggy Lee sings Let's Love written by Paul.

My thanks to Ted P. for providing me with the tapes for these reviews.



DESERT ISLAND DISC: PAUL MAC

On this disc lifted from a 1983 BBC Radio interview, Paul lists the 8 songs he'd want to have if he were stranded on a desert island. He explains why he would choose these songs (listed below) and what they mean to him.

It is an interested concept and is very entertaining. I'd like to hear from the other Beatles now.

The songs (played in their original forms) are:

- 1) Heartbreak Hotel
- 2) Sweet Little 16
- 3) Glorianna
- 4) Be Bop A Lula
- 5) Beautiful Boy
- 6) Searchin'
- 7) Tutti Frutti
- 8) Walking in the Park with Eloise

My thanks to S. Dreyer for this tape.



BEATLES 4 EVER

Watching Rainbows



by Tony Marshall and P.

Vol. 1, No. 1, 1964

BUT I ALREADY HAVE THAT!

by

Thom Whetston and Belmo

With the proliferation of bootlegs and the inevitable duplications, fellow collectors Thom Whetston and Belmo have come up with this partial listing of the best known of the Beatle boots and the various names and references they go by. We realize our list is incomplete, but we hope it will atleast aid fellow collectors in their selection of albums and tapes. Some of the information included here comes from "You Can't Do That" by Charles Reinhart. Thanks Chuck.

RECOMMENDED PUBLICATIONS

MAGAZINE

GOLDMINE
700 E. State St.
Tola, WI 54990
\$22/ 6 months

FAN CLUBS

GOOD DAY SUNSHINE
397 Edgewood Ave.
New Haven, CT 06511
\$8.50/ year

BEATLEFAN
PO Box 33515
Decatur, GA 30033
\$11/ year

BOOKS

BEATLEMANIA: THE HISTORY OF THE
BEATLES ON FILM by Bill Harry

YOU CAN'T DO THAT by Charles
Reinhart (bootlegs)

ALL TOGETHER NOW by Castleman &
Podrazik (group & solo & BBC
listings) Plus their follow-up
THE BEATLES AGAIN.



He dreamt he was a Beatle
Selling albums by the millions,
But Dr. Sagan he became
Counting stars by the billions.



LET IT BE & OUTAKES:

Hahst Az Son
Hot As Sun
Caught Off Guard
Some Like It Hot
Silver Album of Worlds Greatest
Have You Heard The Word
L.S. Bumble Bee
Bumble Words
In A Play Anyway
Get Back Journals
Beatles Rarest #1
Beatles Rarest #6
Kum Back
Fifth Amendment
Sweet Apple Trax I, II, III
The Black Album
Let Them Beatles Be
Behind Closed Doors
Let It Be Live
Watching Rainbows
Get Back
Get Back To Toronto
Spicy Beatle Songs

DECCA AUDITION TAPES:

Silver Beatles
Deccagones
Broadcast
The Decca Tapes

63 STOCKHOLM:

Airtime
Johnny and the Moondogs
Those Were The Days
Sweden 1963

ABBEY ROAD & OUTAKES:

Abbey Road #3
Wonderful Picture of You
Return to Abbey Road
Abbey Road West Minister
#2 Abbey Road

BBC MATERIAL:

Wonderful Picture of You
Yellow Matter Custard
As Sweet As You Are
Youngblood
Don't Pass Me By
Beatles Happy Birthday
From Us To You
Beautiful Dreamer
Outakes Vol. 2
Beatles at the BEEB
BBC Radio Show
The Last Beatle Record

1962 STAR CLUB:

Mach Shau
VS. Third Reich
Live in Hamburg

HOLLYWOOD BOWL 1964:

Shea Stadium Concert
Carnegie Hall
Live at Hollywood Bowl
Live at Shea
Last Live Show
Second to None
Live at Atlanta
Live in Philadelphia
Whiskey Flats Concerts

BEATLES 4 EVER



Glass onion

I told you about strawberry fields.
You know the place where nothing is real.
Well here's another place you can go
Where everything flows.
Looking through the bent backed tulips
To see how the other half live
Looking through a glass onion.
I told you about the walrus and me - man.
You know that we're as close as can be - man.
Well here's another clue for you all
The walrus was Paul.

Standing on the cast iron shore - yeah.
Lady Madonna trying to make ends meet - yeah.
Looking through a glass onion.
Oh yeah oh yeah oh yeah
Looking through a glass onion.
I told you about the fool on the hill.
I tell you man he living there still.
Well here's another place you can be.
Listen to me.
Fixing a hole in the ocean
Trying to make a dove-tail joint - yeah
Looking through a glass onion.



BELMO SELECTS THE TOP 10 SONGS

1	ALL TOGETHER ON THE WIRELESS MACHINE
2	I SHOULD LIKE TO LIVE UP A TREE
3	HERE WE GO AGAIN
4	MAD MAN A COMING
5	NOT GUILTY
6	PEACE OF MIND
7	SPIRITUAL REGENERATION
8	WATCHING RAINBOWS
9	WHAT'S THE NEWS MARY JANE
10	YOUNG BLOOD



WANTED!

BELMO IS LOOKING FOR THESE SONGS. CAN YOU HELP?

- I Should Like To Live Up A Tree (Bye Bye Bye)
- Pink Litmus Paper Shirt
- Colliding Circles
- Annie
- India
- Four Nights in Moscow
- Helter Skelter (Long Version)
- Zero is Just Another Even Number
- Rubber Soul
- Watching the Wheels (Acoustic)
- Karate Chaos (Paul)
- Incantation (John)
- Not Unknown
- That's My Life (Freddie Lennon)

CHALLENGE:

To write to the following Beatle People and receive a response. Send Belmo a zerox copy of each letter and he'll publish them in a future issue.

Ringo Starr
Tittenhurst Park
Ascot, Berkshire
England

Ringo Starr
%Bruce Grakal
1427 Seventh St.
Santa Monica, CA
90401

George Harrison
Friar Park
Henley-on-Thames
England

Paul McCartney
MPL Communications
One Soho Square
London
W1V 6QB
England

Paul McCartney
Waterfall Estate
near Peamarch
St. Leonard-on-Sea
Sussex, England

Yoko Ono
The Dakota
1 West 72nd St.
Central Park West
New York, New York
10023





December 8, 1980: John Lennon gunned down outside his home in New York: What worries me is that one day a loony will come up and God knows what will happen then. Once when we were in Texas during an American tour, several shots were fired at our plane while it was parked on the tarmac. Maybe it was just jealous boyfriends or something but you never know in America. They're always running around with guns like a lot of cowboys. They think guns are extensions of their arms. (1965)

You know, I used to worry about death when I was a kid, now the fear of it means less and less to me. You know, when we were the rage we all used to use around-the-clock bodyguards because we genuinely feared for our lives. Now that we've been disbanded for so long, it's a great relief that the terror has disappeared from our lives. I would say that the only one of us that would have anything to worry about is Paul, because he's the only one left of the four of us who keeps increasing his profile. It seems as you get older, you worry less and less about death.

I think that I've had two lives. The first one ended wonderfully — and now the second is about to begin. I think — as marvelous as the first one was — the new one will be even better, because I am at more peace with myself and with Yoko. God, I almost lost her once, but that's going just fine now.

It took me a while to get things sorted out in my head, mate, but I now have a new — and bigger — direction to go in. It's a big, wide, wonderful world out there and Yoko and I are going to explore it until we die. I just have one hope: that I die before she does because we have become so much of an equation together that I don't think I would have the strength to go on without her.

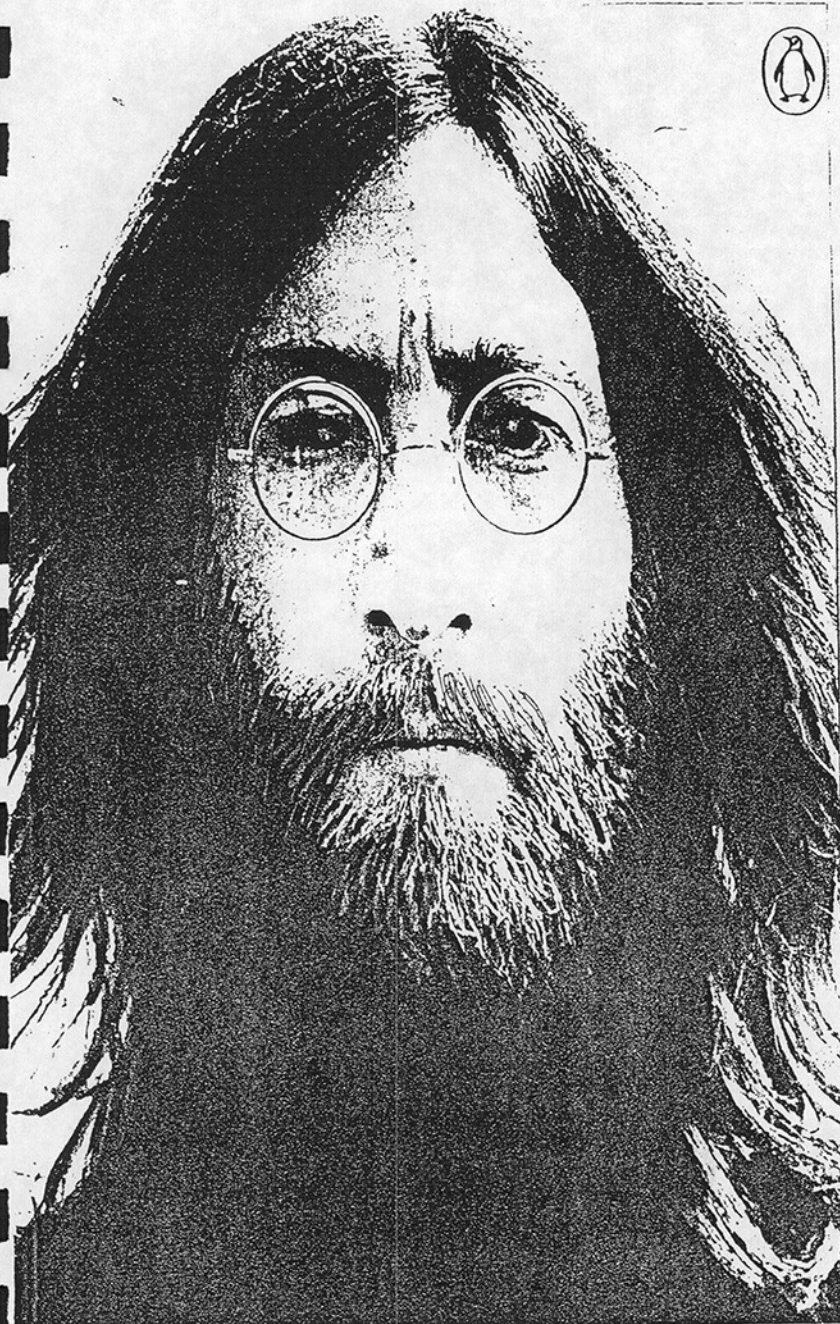
Oh, I don't mean I would commit suicide; I just mean life would be so empty.

I hope I die before Yoko because if Yoko died I wouldn't know how to survive. I couldn't carry on.

We're going to live, or we're going to die. If we're dead, we're going to have to deal with that. If we're alive, we're going to have to deal with being alive. So worrying about whether Wall Street or the Apocalypse is going to come in the form of the great beast is not going to do us any good day today.

You have to do it yourself. That's what the great masters and mistresses have been saying ever since time began. They can point the way, leave signposts and little instructions in various books that are now called holy and worshipped for the cover of the book and not for what it says, but the instructions are all there for all to see, have always been and always will be. There's nothing new under the sun. All the roads lead to Rome. And people cannot provide it for you. I can't wake you up. You can wake you up. I can't cure you. You can cure you.

It's fear of the unknown. The unknown is what it is. And to be frightened of it is what sends everybody scurrying around chasing dreams, illusions, wars, peace, love, hate, all that — it's all illusion. Unknown is what it is. Accept that it's unknown and it's plain sailing. Everything is unknown — then you're ahead of the game. That's what it is. Right?



I Sat Belonely

I sat belonely down a tree,
humbled fat and small.
A little lady sing to me
I couldn't see at all.

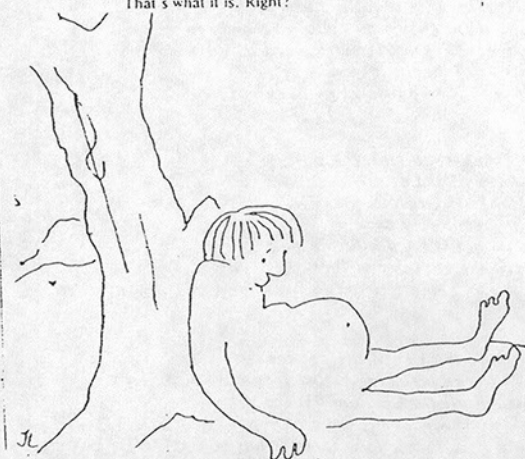
I'm looking up and at the sky,
to find such wondrous voice.
Puzzly puzzle, wonder why,
I hear but have no choice.

'Speak up, come forth, you ravel me',
I potty menthol shout.
'I know you hiddy by this tree'.
But still she won't come out.

Such softly singing lulled me sleep,
an hour or two or so
I wakeny slow and took a peep
and still no lady show.

Then suddy on a little twig
I thought I see a sight,
A tiny little tiny pig,
that sing with all it's might.

'I thought you were a lady'.
I giggle, — well I may,
To my surprise the lady,
got up — and flew away.



THE BOX

Kendrew Lascelles

Once upon a time in the land of hush-a-bye,
and about the wonderous days of yore
they came across a sort of box
and up with chains and locked with locks
labeled 'Kindly do not touch, its war.'

A decree was issued round about -
with a flourish and a shout
a gaily coloured mascot
bopping lightly on before -
'till fiddle with this deadly box
break the chains or pick the locks
please don't ever mess about with war.

'The children understood,
children happen to be good
were just as good around the time of yore,
'I didn't try to pick the locks
break into that deadly box
never tried to play about with war.

Enemies didn't either,
Aunts, Aunts nor Grannies neither
'They were quiet and sweet and pretty
those wonderous days of yore,
very much the same as now
'Not the ones to blame somehow
opening up that deadly box of war.

Someone did,

Someone battered in the lid
spilled the insides out across the floor,
out of bouncy bumpy ball
'He up of flags and guns and all
tears and horror and the death
it goes with war.

Someone bumped right out
went bashing all about
bumping into everything in store
what was sad and most unfair
'That it didn't really seem to care
'Who it bumped, or why,
what, or for.

Someone bumped the children mainly,
'I'll tell you this quite plainly,
bumps them everyday and more and more
leaves them dead and burned and dying,
hundreds of them sick and crying,
s when it bumps its very very sore.

There is a way to stop the ball,
isn't very hard at all,
it takes is wisdom
'I'm absolutely sure
could get it back into the box
'bind the chains and lock the locks
no one seems to want to save the children anymore.

Well that's the way it all appears
s its been bouncing round for years and years
spite of all the wisdom wizzed
ce those wonderous days of yore,
t the time they came across that box
and up with chains and locked with locks
labeled, 'Kindly do not touch, its war



Beatles CD Boxes Go For \$75 In U.K.

London — EMI's reissue of the Beatles' first four albums in CD includes a boxed edition which the label is selling exclusively via its own HMV retail chain here. Company, however, denies it's a test marketing ploy and says it has no plans to make the boxed set generally available.

The special edition, of which there are 2,500 individually numbered copies, is going for about \$75 and comes with a booklet of Beatles trivia. EMI is expected to sell out within days, and a company source said an HMV customer snapped up 36 sets at a total outlay of \$2,675. Several buyers of the boxed set said they didn't even own CD players yet.

Release of the four albums in CD format — "The Beatles," "With The Beatles," "A Hard Day's Night" and "Beatles For Sale" — was heavily fanfared last week in the British press, suggesting for some that a second wave of Beatlemania might be stirring.

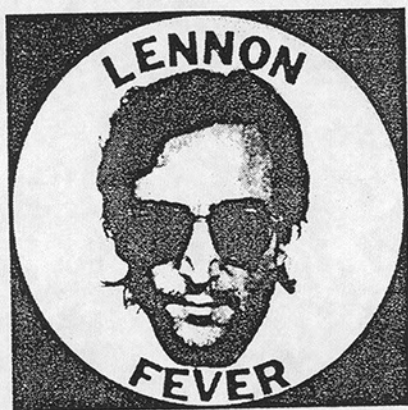


THE BEATLES



"9" GOLDEN RULES OF TRADING

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- VI. Ye shall package tapes neatly.
- VII. Ye shall send what is asked for.
- VIII. Ye shall not advertise an item ye do not have.
- IX. Ye shall not expect tapes if ye have not sent any. (The old "eye for eye", "tape for tape" rule. Very important.)



Come together

He got O-no sideboard
 He one spinal cracker
 He bag production
 He got walrus gumboot
 Here come old flat top
 He come grooving up slowly
 He got joo joo eyeball
 He one holy roller
 He got hair down to his knee.
 Got to be a joker he just do what he please.
 He wear no shoe shine
 He got toe jam football
 He got funny finger
 He shoot Coca Cola
 He say I know you, you know me.
 One thing I can tell you is you got to be free.
 Come together right now over me.
 Come together.
 He got feet down below his knee.
 Hold you in his armchair you can feel his disease.
 Come together right now over me.
 Come together.
 He roller coaster
 He got early warning
 He got muddy water
 He one Mojo filter
 He say one and one and one it three.
 Got to be pondlooking 'cos he's so hard to see.
 Come together right now over me.
 Come together.



Give peace a chance

Two one two three four
 Ev'rybody's talking about
 Bagism, Shagism, Dragism, Madism,
 Ragism, Tagism,
 This-ism, That-ism, Is-m is-m is-m.
 All we are saying is give peace a chance,
 All we are saying is give peace a chance.
 C'mon.
 Ev'rybody's talking about Ministers, Sinisters,
 Banisters
 And canisters, Bishops, and Fishops,
 Rabbis and Pop eyes, Bye bye, bye byes.
 All we are saying is give peace a chance,
 All we are saying is give peace a chance.
 Let me tell you now
 Revolution, Evolution, mastication, flagellation,
 regulations, integrations,
 meditations, United Nations,
 Congratulations.
 Oh let's stick to it,
 John and Yoko, Timmy Leary, Rosemary,
 Tommy Smothers, Bobby Dylan, Tommy Cooper,
 Derck Taylor, Norman Mailer, Alan Ginsberg,
 Hare Krishna, Hare Krishna.

Released by Plastic Ono Band, July 1969.



- He's a real black hole man
 Living in a black hole land
 Making all his black hole plans
 for nobody.
 Doesn't have a bit of light
 Doesn't know what's wrong or right
 Isn't he a bit like you and me.



BEATLEG

EDITORIAL

First, I'd like to thank those of you who have contributed articles and tapes for this issue of the newsletter. Also, thanks to all who wrote expressing their views and comments. We now have a viable "Letters" column.

You may have noticed the FREE LISTINGS is not included this month. I've decided not to print the names of collectors and the stores anymore. Letters I've received from some of you have expressed concerns about possible legal hassles. Evidently, some believe the authorities may come to me and demand my lists of stores/collectors who sell bootlegs. I doubt that would happen, but to protect all of you I've stopped listing names. I don't want anyone to get in trouble.

It's a shame collectors must worry about arrest/confiscation. We are, after all, only collecting music we'd otherwise not be able to obtain. Does anyone out there know the legal scoop on collecting/trading bootleg tapes?

Finally, a personal observation. I found the recent People magazine story on Lennon's assassin revolting. To glamorize this sick murderer is to do a great injustice to the memory of John and all he represented.

Please, give peace a chance.

Belmo ★ ⊕



LETTERS from Beatle PEOPLE

Dear Belmo,

You were curious about a bunch of songs in your newsletter. Sad to say almost none of them exist. I've talked to lots of people and popular thinking is that they were myths created by the authors to get us drooling. I can't seem to find these myth tunes anywhere.

Great titles though: "Colliding Circles", "Pink Litmus Paper Shirt". All very trippy sounding titles. If they do exist, then where the **** are they?

By the way, scrap the idea of the audio newsletter.

Paul Nelson

Dear Belmo,

I have enjoyed receiving your Belmo's BEATLEG NEWS. It's interesting to hear about the new bootleg albums that come out...with your comments. As for your audio newsletter it sounds very boring to me. When I buy cassettes and albums I like to hear music and not pay for a bunch of talking. It's much more fun to read about reviews than to listen to a recording.

Larry Krout



Belmo,

Beatle fans who've read their bootleg section of ALL TOGETHER NOW and other respectable collector guides have for years noticed unreleased recordings so rare this collector had never seen even a trace of them.

But in the past several years many of these recordings (which skeptics have declared 'fictitious') have surfaced in excellent form. The "Sweet Apple Trax", "Hollywood Bowl", and BBC recordings had been rehashed on poor quality copies for years, as EMI denied the possession of any new Beatles material.

Enter the 1980's. With the Lennon tragedy and a renewed interest in the Beatles, EMI declares it owns about an LP of alternate and unreleased studio tracks. The leak begins.

Aside from tapes of live shows leaked by DJ's, sound crewmen and promoters, a new rush of studio tracks enters the collector archives. With a drastic improvement in pressings some of the finest recordings to date have surfaced: "Not For Sale", "Sessions", "Cold Cuts" and others.

Quality outakes are finally reaching the patient. Who knows, maybe next year we'll have heard "Colliding Circles", "Not Unknown", "Annie", or "India". Nobody thought we'd ever hear an alternate of "Strawberry Fields" five years ago. The times surley have changed for collectors.

S. Dreyer

Belmo,

I believe an audio newsletter would be a wrong move at this time.

The original Abbey Road CD is a very sought after item right now. Only a small number are on the market. Because of legal purposes the disk was pulled off the market a short time after its release.

Brent



BELMO'S BEATLEG

NEWS

A NEWSLETTER FOR COLLECTORS



VOLUME ONE: ISSUE 5

JUNE 1987

FREE!

REVIEWS

Listen To



BEATLES AT THE BEEB VOL. 2

What more can be said about the BEEB collection? This is the 2nd LP in a continuing (?) series. Very high quality recording - as was the first. Here are the song listings:

"I Got to Find My Baby", "Memphis", "From Me To You", "Roll Over Beethoven" - all from SATURDAY CLUB (6/24/63). "Long Tall Sally", "A Taste of Honey", "Chains", "Thank You Girl", "Boys" - from SIDE BY SIDE (4/1/63). "Too Much Monkey Business", "I Got To Find My Baby", "Youngblood", "Till There Was You", "Baby, It's You", "Love Me Do" - POP GO THE BEATLES (6/1/63). "Everybody's Trying to be My Baby", "Do You Want To Know A Secret?", "You Really Got A Hold On Me" - POP GO THE BEATLES (5/24/63).

BEATLES AT THE BEEB VOL. 3

Third in the series. Here are the tunes:

"Pop Go the Beatles", "A Shot of Rhythm and Blues", "Memphis", "A Taste of Honey", "Sure To Fall", "Money" - POP GO THE BEATLES (6/1/63). "I Saw Her Standing There", "Anna", "Boys", "Chains", "P.S. I Love You", "Twist and Shout" - POP GO THE BEATLES (6/17/63). "That's All Right Mama", "There's A Place", "Carol", "Soldier of Love", "Lend Me Your Comb", and "Clarabella" - POP GO THE BEATLES (7/2/63).

All you Beatle fans should add these LPs to your collections. They contain well-recorded tunes with occasional bits of conversations by the boys. BEEB Vol.4 is rumoured to be in the works. I'll keep you posted.



DIG IT

"DIG IT" is another well-packaged product from Hems, the same folks who brought you the "Nothing is Real" and "Strawberry Fields" bootlegs.

The album opens with two BBC tunes, "That's All Right" and "I'll Be On My Way" and is followed by four songs from the TV special "Around the Beatles", plus three tracks from the 1965 NME Awards show. Also included are "Yes It Is" in stereo and the film version of "Magical Mystery Tour". The previously released "Ob La Di - Ob La Da", "Xmas Time is Here Again" and "Oh Darling" are here too.

A real find is "Across the Universe" in stereo. This is the original version - not the Phil Spector or Wildlife version. It deserves a close listen. Next comes a "Lady Madonna" demo. It has some laughing at the beginning plus a different drum track and various "Whoops" and "Ooohs" in the background. The album finishes with Lennon singing "I Want You" (69 Amsterdam Hilton) and "Dig It" (8' 23" long).

Though some of the material has been available on other boots, the new tracks make this album a must for collectors.



BEATLES 4 EVER

VIDEOS

FUN WITH THE FAB FOUR

This collection IS fun. Some of the best Beatle moments are gathered here. Funny interviews, news-reels, and put-ons at press conferences. Also the very humorous "Shakespeare Skit" from AROUND THE BEATLES. These guys were naturals.

Of special interest is the very pathetic TV appearance of Pete Best on "I've Got A Secret". Pete Best lies about why he left the Beatles, but it is understandable from his point of view.

This tape sells for just \$12.



**This Beatlemaniac
cannot help himself.
It's up to us.**



The National Beatlemaniac Foundation does more than provide the paper and glue for Vern Brubaker's sitar. N.B.F. pays for the doctors, the medicines, the equipment, the research—virtually everything it takes to treat a Beatlemaniac.

But we can't do it alone. Only through your support will we be able to promise Vern a productive place in society. He's got a long way to go...won't you please give him a hand?

Let's lick B.M.

National Beatlemaniac Foundation, 635 Madison Avenue, New York, N.Y. 10022



BEATLES: A - Z

I must say I'm a bit embarrassed. VH-1 Cable suckered me into spending hours recording the Beatle bits spread throughout a weekend in April.

Hyped as a special featuring rare footage and interviews, this program was nothing more than a re-hash of interviews of various Beatle people and clips from the Beatle movies. The "A-Z" bit was: "A" - Abbey Road, "B" - Beatlemania, well, you get the idea. It was a waste of time.

(Note: Ringo's wine cooler ads ran prominently throughout.)

• • • • •

BLACK HOLES ARE OUT OF SIGHT!

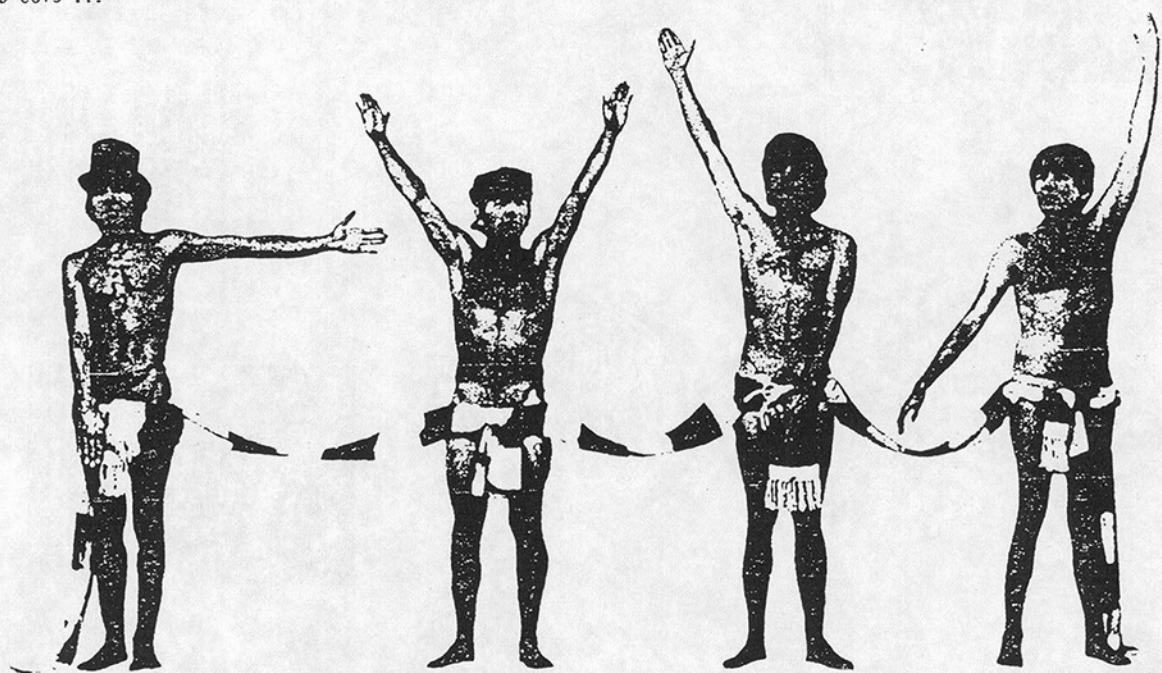


RARE TRACKS

No, RARE TRACKS is not a new boot, but a discussion of some of the individual tracks I've received from fellow collectors. These songs deserve a special mention because of their rarity and historical significance.

*HELTHER SKELTER...a three-minute rehearsal with Paul on guitar. A very rough recording - sounds like a hand-held recorder made this tape. I have no background information on this, but it's certainly a treasure. Now, where is the 24-minute version which supposedly exists?

*MCCARTNEY OUTAKES...from 1974 rough rehearsals of "I Was Born In Arkansas", "Hey Diddle", "Country Dreamer", "Peggy Sue", "I'm Gonna Love You To", and an instrumental. From 1978: "To You", "Again and Again and Again", "Old Siam", "Winter Rose", "Love Awake", "Arrow Thru Me", "Maisie", "Spin It On", "Keep For Love". Could these be from the "Complaint to the King" boot? The last tune is called "We'll Watch the World As It Happily Ends". It could be Wings, but I'm not sure. Anyone know about this song? These outakes would sure make a nice COLD CUTS II.



Wanna Buy a Revolution?

The Beatles shill for sneaks as Mad. Ave. rocks out

Five months ago Nike had some new shoes. All it needed was a way to launch them. First came a tag line: "Revolution in Motion." Then, according to Kevin Brown, Nike's director of corporate communications, "another brain wave struck—using the Beatles classic *Revolution*, music that best epitomizes the concept, to help make our point."

The Beatles had never been heard in a commercial before, although *Help!* was performed by a sound-alike group in a 1985 Lincoln-Mercury spot. Says Kelley Stott, an account executive at Wieden & Kennedy, who helped work out the ad campaign: "We never considered sound-alikes. We're baby boomers too. This is our music. In our minds, it was the Beatles or no one." After some ticklish negotiations and two large payments, it was the Beatles singing and playing for Nike-Air shoes. No getting around it: Nike has brought the current craze for rock commercials to a benchmark and made a bit of pop history as well.

John Lennon was using reflexive radicalism to have a little sport when he wrote this song in 1968. He wasn't promoting revolution at the time—or sportswear at any time. Photographed on jumpy, grainy black-and-white tinted Super 8, edited to look at first like some family-heirloom home movie but in fact adeptly synced to the hard rhythms of the song, the Nike spot rousing shows several pros (including John McEnroe and Michael Jordan) and lots of gleeful amateurs working themselves into sweaty transports of athletic fulfillment. "We tried to make a kind of radical sports documentary," says Paula Greif, who produced and directed the spot with her partner Peter Kagan. "It's about emotional moments." For nostalgists, Beatles fans or anyone else who takes rock as seriously as, say, Lennon or Paul McCartney, the ad's most emotional moment may be hearing *Revolution*'s ferocious guitars at the service of salesmanship.

Ad people consider the commercial a dazler and the use of the Beatles a clear coup. "It's an interesting development," comments Stephen Novick, a production director at Grey Advertising, "and a very, very powerful tool." Others express some doubts. John Doig, a creative director at Manhattan's Ogilvy & Mather, remembers the days of anti-Viet Nam demon-

strations with "bloody police truncheons coming down and *Revolution* playing in the background. What that song is saying is a damned sight more important than flogging running shoes." "Music is replete with the meaning of the time," reflects Marshall Blonsky, a professor of semiotics at New York City's New School for Social Research. "Beatles music has to do with revolt, but the fitness game isn't revolutionary, it's conformism. The commercial's an attempt by advertisers to appropriate the missing past."

McCartney and George Harrison have



not commented on the commercial flap, but Yoko Ono had a statement issued that said in part, "Yoko doesn't want to see John deified. She likes the idea that [the commercial] is making John's music accessible to a new generation." Ringo Starr is currently appearing on-camera in a wine-cooler commercial, but even if he and the others objected to use of the song, they would have no legal recourse. They do not own the rights to their Beatles music. Master rights (that is, rights to use the song as recorded by the Beatles) are controlled by Capitol Records in North America and EMI in the rest of the world. Publishing rights—in effect, permission to use the song—are now controlled by SBK Songs on behalf of Michael Jackson. He successfully bid \$47.5 million against McCartney, among others, for ATV Music when it became available in 1985. ATV's catalog included 251 Beatles tunes. Nike paid the

record companies an estimated \$250,000 for a year's use of *Revolution* and a similar amount to SBK.

"We're not beating every cent out of the catalog," insists Pat Lucas, director of West Coast operations for SBK, who adds that after turning down some 20 copyright requests (with a potential value of a "few million dollars"), she and Jackson "sat down to decide which songs he would consider usable. His love for a song was the main criterion. He'd never use *Eleanor Rigby* or *The Fool on the Hill*. Those songs touched him in a different place, and besides, I can't imagine a suitable tie-in." They came up, Lucas says, with a list of "only 40 you'll ever possibly see in an ad. *All Together Now*, *Good Morning, Good Morning*..."

Even for performers who do not own publishing companies, rock can be a straight business deal. Jackson, of course, fired up the rock-ad trend by bopping through his own Pepsi commercials. Phil Collins and Genesis look delighted singing out for Michelob. Randy Newman, whose tunes have been used to hype Ford, NutraSweet and Nike, draws the line at booze commercials but says, "Music isn't sacred. Rock 'n' roll isn't intrinsically holier than the advertising industry." Beach Boys songs have gone to everyone from Lincoln-Mercury (*Wouldn't It Be Nice*) to Sunkist soft drinks (*Good Vibrations*), although Lead Singer Mike Love is miffed that the group has never been asked to sing for the ads. "We'd be very willing to do commercials, provided they didn't hype toxic waste or nuclear plants, whiskey or cigarettes," he says. "But if a company is selling Hide-a-Beds and is willing to part with

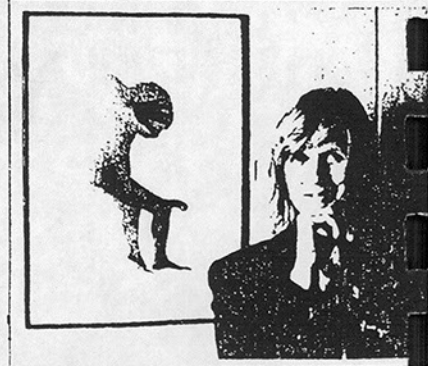
lots of dinero, why not?" Well, now. There are some people for whom rock is not just a diversion or a vocation, or even just a personal expression. It is a lifeline. "My songs," says John Cougar Mellencamp, "weren't written to sell products." Chrysler wanted Bruce Springsteen for a major campaign and floated an offer estimated at \$12 million and counting. Springsteen responded as he always does to such propositions: he refused even to discuss it. When he sang, in *Badlands*, "I believe in the faith that can save me," Springsteen was summoning up the spiritual power of rock. John Lennon held to the same articles of faith. Mark David Chapman killed him. But it took a couple of record execs, one sneaker company and a soul brother to turn him into a jingle writer.

—By Jay Cocks
Reported by Elizabeth L. Bland/New York and Elaine Dutka/Los Angeles



For Linda McCartney, wife of ex-Beatle Paul, just being married to somebody famous can be a professional liability. Despite two published books of photographs and a recent show of color still lifes and naturally developed "sun prints" at the Royal Photographic Society in Bath, England, she still has to deal with occasional skeptics. "People ask me in interviews, 'Do you think you would be where you are if...?'" reports McCartney.

McCartney with "sun print" at her Bath exhibition



"9" GOLDEN RULES OF TRADING

- I. Ye shall be timely in answering letters and sending out tapes.
- II. Ye shall provide legible lists for fellow traders.
- III. Ye shall record on quality tapes.
- IV. Ye shall list song titles with the tapes you send.
- V. Ye shall send tapes via airmail (especially to Alaska).
- VI. Ye shall package tapes neatly.
- VII. Ye shall send what is asked for.
- VIII. Ye shall not advertise an item ye do not have.
- IX. Ye shall not expect tapes if ye have not sent any. (The old "eye for eye", "tape for tape" rule. Very important.)

THE BEATLES



001738

EDITORIAL

Hi and welcome to Issue #5. This issue is dedicated to SGT. PEPPER because it was 20 years ago...

My thanks to you guys who donated some of the weird drawings and offensive pictures. Bizarro! Also my thanks to fellow traders who are conscientious in their sending tapes so quickly. Without you many of the reviews I write could not be made.

Gripe time: "Revolution" and Mike. Aaargh! What next? "She's Leaving Home" and Smythe Movers? Michael Jackson sells out once again. It was bad enough seeing Ringo sell wine coolers.

Finally, my special thanks to Guy, Charles, Thom, Henry, Steve, Jack, Ted, Dennis, Tom, Randy, Dave and Kirk. You guys are great. Hopefully our association will last for a long time to come. Together we should be able to collect nearly all the available Beatle tunes/videos. Let's do it!

Actually, it is highly unlikely anyone will be able to collect every outtake, concert, radio program, interview, TV appearance, movie, advertisement or promo the Beatles made (both as a group and solo). Some of the tapes will be in the hands of the Beatles themselves and their engineers, while others will have been lost or destroyed. It is possible (but probable?) a collector can gather in all available material, but to do so would take many years.

Personally, as I look at my collection of tapes, albums and videos, I see many gaps; however, I've made some great inroads in just the last two years. Most of this was done through my contacts with many of you. It's been fun making new friends through the Beatles. And as an added bonus, I've added some dynamite rarities to my Beatle collection. Hopefully I've enriched some of yours.

Beatle Quiz

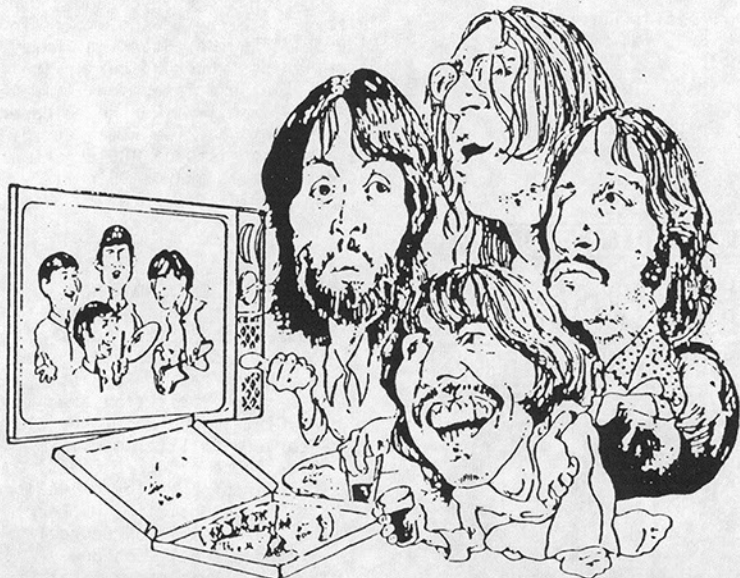
So they're still your favorite group!! As far as you're concerned, the rest have all been pale imitations of the original. Well, they're part of history now, so it's no longer enough to go through your seventh copy of *Rubber Soul* or pay fifty dollars for an obscure bootleg from Copenhagen of outtakes of the bass drum track on "You Can't Do That." These days, it's brush up or shut up. So here's a quiz to separate the true beatlievers from the day trippers.

P.S. Here's another clue for you all: the walrus was Paul.

1. What fruit was Apple Records, at one point, going to be named after?
(Allen Klein)
2. In the film *Yellow Submarine*, what were the Beatles chasing?
(Ten million dollars in seven rights)
3. What disease did George did give his new-estranged wife Patti "Layla" Boyd that forced her to desert him?
(The Clapton)
4. When did Paul McCartney record "Silly Love Songs"?
(1965-1977)
5. Paul broke off from the Beatles for what two reasons?
(The Beatles' and the size of the Beatles)
6. On what label does George Harrison's latest album appropriately appear?
(Dark Horse Apple)
7. What two groups in 1969 and 1970, respectively, recorded albums in an attempt to simulate the Beatles' style?
(The Mamas and the Papas)
8. What was John Lennon's one regret about the "nude" album cover he and Yoko Ono posed for?
(That Yoko was in her pants, didn't wear a bra over her head)
9. Which of the original Beatles was endowed with the largest manhood?
(Best. Best)
10. Who performed directly before the Beatles on their first "Ed Sullivan Show" appearance?
(Ed Sullivan)
11. In Yoko's film that shows nothing but a building standing from early morning to twilight, what Beatle song does she allude to?
(Lap)
12. What does Ringo Starr wear on his fingers?
(Blues, or "matrons")
13. In 1974, when John Lennon appeared in the audience at the Troubadour to catch the Smothers Brothers' "reunion," disrupting the show, threatening a photographer, and wearing a Kotex on his head, why was he tossed out of the club?
(For no reason)
14. Sgt. Pepper is a parody of what album?
(The Rolling Stones' *Their Satanic Majesties Request*)
15. In order to record albums with other musicians, George had to change radically due to contract stipulations. What was his pseudonym?
(Harry Jenson)
16. What did George's dentist put in his and John's coffee?
(Cream and sugar)
17. Ringo's first wife was named (choose one):
(a) Tricia Cox
(b) Archibald Cox
(c) Wally Cox
(d) Brenda Starr
18. Which Beatle is known as the Walrus?
(a) John Lennon
(b) Paul McCartney
(c) One of the above
19. Paul was born the same year Germany declared war on:
(a) Its allies
(b) Television
(c) Thursday
(d) Billy Jay Kramer
20. Eight Arms to Hold You was the title of which Beatle film?
(It wasn't)
21. In John's song "God," what was Paul's title backwards, what book of Lennon's does it allude to?
(A Spinal in the Works)
22. After which of the "Wings" musicians is a song on the *Magical Mystery Tour* album prophetically entitled?
(Denny Laine)
23. In the photos enclosed in the *White Album*, what does John wear on his forehead?
(One talks about it)
24. On what is "Back in the USSR" a take-off?
(A BOAC jet liner)
25. On side two of the *White Album*, why does a chicken screech across the soundtrack of "Why Don't We Do It in the Road"?
(To get to the other side)
26. Why did George Harrison go to India?
(To get to the other side)
27. What is the title of Brian Epstein's autobiography?
(A Collection of Boys)

SCORE

100	Fifth Beatle
90	Quarryman
80	Apple Scruff
70	One of the Beautiful People
60	Stu Sutcliffe loyalist
50	You're a loser
40	Nowhere Person
Below 30	Hey hey, you're a monkey!





BELMO'S BEATLE NEWS

A NEWSLETTER FOR COLLECTORS



VOLUME ONE: ISSUE 6

JULY 1987

FREE (FOR A STAMP)

Listen To



ABBEY ROAD STUDIO TOUR 1985

This relatively unknown two-LP set is a real find. Taken from the actual tour of the studio, the listener gets a rare "look" into the studios where the Beatles did most of their recording. Lots of outtakes and the talking tour by the un-named guide.

Here are the songs:

- Love Me Do
- How Do You Do It
- I Saw Her Standing There
- Twist and Shout
- One After 909 (1963)
- Don't Bother Me
- A Hard Day's Night
- Leave My Kitten Alone
- I'm A Loser
- She's A Woman
- Ticket To Ride
- Help
- Norwegian Wood
- I'm Looking Thru You
- Penny Lane
- Strawberry Fields Forever
- A Day in the Life
- Hello Goodbye
- Lady Madonna
- Hey Jude
- While My Guitar Gently Weeps
- Because

THE INTERNATIONAL BATTLE OF THE CENTURY

THE Beatles vs Don Ho

EACH DELIVERING THEIR GREATEST VOCAL PUNCHES

FEATURING: TOO MUCH MONEY BUSINESS GEORGE WITH SITAR ON TV SOLDIER OF LOVE
TLE ME ON MY WAY BEATLES WITH SHINY HOCKEY LEAD ME YOUR COME INTERVIEW
MY BAIL IS NOT NOTAR BLUES CAROL GIVE PEACE A CHANCE THEY RUMBLES



YOU BE THE JUDGE AND JURY!

REVIEWS



SPARE PARTS

Review by Ted P.

"Spare Parts", another recent bootleg (my cost was \$10), features the classic "insert" type cover, and apparently no new material - although the quality of the material is excellent. Of particular interest however, are three BBC tracks from 1965 - previously available only on "With Love From Us To You" and the "At The BEEB" 3 LP set: "Honey Don't", "Dizzy Miss Lizzy", and "Ticket To Ride". "I Saw Her Standing There" is described as 'recorded during the "Please Please Me" sessions.' To me, it sounds exactly like the released version in mono. The remainder of the album consists of BBC tracks of outtakes such as are on "Dig It" - all are widely available.

BEATLES VS DON HO

One of the better boots of outtakes and BBC material. Fun cover from Melvin Records. Some of the best trax are:
-My Girl is Red Hot (Star Club)
-George with Sitar on TV
-Give Peace a Chance (1969)
-Soldier of Love (Demo 1963)
-Mellotron Music (M. M. Tour)
-Guitar Blues (1964 George)
-I'm Down (Hollywood Bowl)
The album features a total of 24 tracks. Quality sound too.

IT WAS 20 YEARS AGO TODAY: TWO DECADES IN THE LIFE

Review by Ted P.

If this LP contained even half of what it promised, it would probably rate as one of the best LPs of its kind. As it stands though, there seems to be so little factual information on the liner notes that it could read as an ISUZU commercial. For example, the cover blurb reads "This excellent quality stereo album contains 19 tracks previously unavailable on record anywhere." In reality, the only truly unique item on the LP is the first cut - an early, pre-orchestrated version of "A Day in the Life". This track is arguably worth the price of the album alone.

The only other tracks of any interest are a version of "Get Back", which I believe may be from "The Real Case Has Just Begun", and a medley from "Around the Beatles". This album cost \$20.



THE BEATLES

Be A Star!

YES! YOU CAN BE A STAR! (Well, maybe, maybe not.) Read on...

Belmo is compiling a tape for the Annual BEATLEG TUNES XMAS COLLECTION. All tunes will come from YOU - Beatleg News Readers.

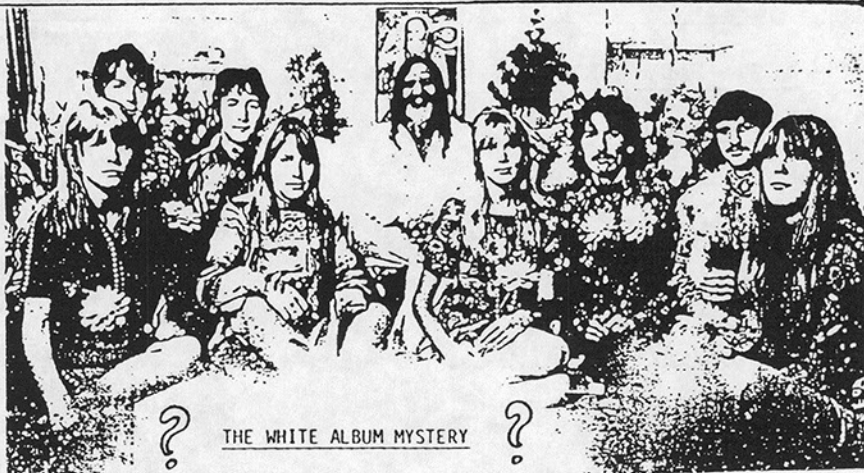
The tunes MUST be Beatle oriented, and can be original compositions, re-workings of Beatles songs, a blend of both or whatever. Be creative. Be original. Use your imagination. Have fun. Tunes need not be Christmas oriented. Your tunes should be no more than 5 (FIVE) minutes long. You may submit up to three tunes. Recording studio quality not necessary (nor encouraged). Please label tapes clearly.

The BEATLEG TUNES XMAS COLLECTION will be distributed non-commercially to entrants only-in December 1987. Readers wishing to purchase copies will be able to do so at a small fee (enough to cover cost of tape and postage - this is a non-profit venture).

Copyrights will be retained by song authors. Closing date for entries: NOVEMBER 1, 1987.

ARTISTS NOTE: Anyone wishing to submit cover art (black & white) for the project should do so by September 1, 1987. The artist whose work is selected will be notified by October 1, 1987, by Belmo. No fee can be paid for the art.

Finally, because Belmo cannot afford the postage, your tapes and artwork will not be returned. So send copies only. Thanks. Good luck to all!



THE WHITE ALBUM MYSTERY

The rumors have been numerous and fierce concerning the possible release of a double LP boot of the White Album.

Supposedly the boot is a German import made late 1986. It's said that only 300-500 copies were pressed and distributed. If, and this is a big if, then we will have a difficult time getting copies.

Three songs rumored to be on the boot are:

- 1) Helter Skelter - a 25 minute version and jam.
- 2) Can You Take Me Back - an 8 minute jam of the Revolution #9 songbit.

3) Revolution #9 - a new mix of the classic Beatle creation.

I'm sure we're all hoping the boot will see the light of day. But I remember when "1-2-3-4" came out. It was supposed to be THE White Album boot, but it turned out to be old BBC material, interviews, radio spots, and rehashes of old outtakes.

If anyone out there comes across this bootleg, please let me know. This is one mystery we cannot let go unsolved!

INDIAN ROPE TRICK

20 X 4

One of the most famous and widely bought of the Beatle bootlegs. The cover photo is rare though it is a loose paper print stick-on. The recording itself is very good. It contains a fine variety for the beginning collector.

- Mein Bonnie (slow version 61)
- I Love You Too (Fourmost)
- It's Only Love (1965 Outtake)
- Indian Rope Trick/Happy Bday Mike Love (India 1968)
- Not Guilty (actually a song from RAGA called "Frenzy & Distortion" - not George)
- Hey Bulldog (Outtake 1968)
- Savoy Truffle (Outtake 1968)
- Fool on the Hill (Demo)
- I Am The Walrus (Demo)
- Watching Rainbows (69 Jam)
- Mean Mr. Mustard (outtake/with extra verse)
- All Things Must Pass (1969 Beatle Version)
- Cheese and Onions (Rutles)
- Oriental Nightfish (1973 Demo with Linda and Paul)
- The Pirate Song (1975 by George and Eric Idle)

In the same vein as "Indian Rope Trick", this album has a nice collection of rarities. It is a clean recording and is packaged in a nice black and white jacket.

- Oh Darling
- Peace of Mind (1967: said to have been found in the Apple trash can)
- Blackbird (Paul and Donovan)
- Things We Said Today (outtake)
- Help (demo)
- Every Little Thing (outtake)
- Penny O'Dell (Paul outtake 74)
- Imagine (1975 Lew Grade Salute)
- Simple Life (Ringo Jap Ad)
- Bye Bye Love (George and Paul Simon outtake from Sat.Nite Live 1976)
- My Carnival (Wings 1975 outtake recorded in New Orleans)
- Heather (Paul and Donovan)
- Her Majesty (with last chord)
- When Everybody Comes To Town/I'd Have You Anytime (George and Dylan in 1970)
- Bluebird/Momma's Little Girl/Michelle/Heart of the Country: Outtakes from Paul's TV show.
- Hi Hi Hi/C Moon: Commercials



BEATLES 4 EVER

The Philadelphia Inquirer

Friday, June 5, 1987

Illegal records and tapes are seized in Md.

By Rebecca Kolberg
United Press International

BALTIMORE — Maryland troopers have seized several thousand illegal phonograph records, cassettes and videotapes — including hundreds featuring Bruce Springsteen's music — during a crackdown on what was believed to be a bootleg recording operation, state police announced yesterday.

Police spokesman Greg Shipley said that illegal recordings had been confiscated Tuesday at four Record & Tape Trader outlets in Baltimore and Anne Arundel Counties and the Record Works store in Pikesville. Bootlegged music also was seized at a home in Owings Mills.

The average price of the "more than 2,000" bootlegged recordings was \$50 to \$75, but some items cost as little as \$12 and some as much as \$200, Shipley said, adding that many of the recordings has been made without authority at Springsteen concerts. Others featured the Beatles and Creedence Clearwater Revival.

Shipley said that there had been no arrests in the record ring, although a record-store employee was arrested on drug charges during the raids.

Many of the bootlegged records were packaged in makeshift covers, with typed titles, shoddy artwork and mimeographed lyric sheets, the spokesman said. Some were simply enclosed in manila folders.

"It would be very obvious to a consumer that something was different with these records," Shipley said.

State police began the investigation in March after the Recording Industry Association of America reported that it had suspected illegal record sales in the Baltimore area. The association estimated it had lost more than \$300 million last year alone due to illicit sales.



NO. 3 ABBEY ROAD

This album has a nice color cover and is well-recorded. Of the Abbey Road boots, this is probably the best around. It also includes outtakes of Paul and Donovan doing some of their material and some talk.

- Golden Slumbers
- Carry That Weight
- Her Majesty
- You Never Give Me Your Money
- Octopus's Garden
- Maxwell's Silver Hammer
- Oh Darling
- Something
- Paul and Donovan play:
- How Do You Do
- Blackbird
- The Unicorn
- Lalena
- Heather
- Mr. Wind
- The Walrus and the Carpenter
- The Land of Gisch

JOE POPE'S
STRAWBERRY FIELDS FOREVER
CHRISTMAS RECORDS
#18-24-27-32-36-40

There is really too much material to list, but a brief overview will do.

Released only to his fan club members, Joe Pope made these flexis as a bonus to his subscribers. They contain many rare interviews, live songs, outtakes and demos. The Beatles as a group and solo artists are featured. All the items are available on various boots, but these flexis are worth adding to your collection just for Pope's banter between tunes. He did a good job with these.

COMPLETE CHRISTMAS ALBUM

This is the boot of the legit Beatle Fan Club compilation of the XMAS FLEXIS from 1963 thru 1969. If you don't have a copy of this record, then you're not a true collector. Some of the material is too funny. And the songs are great also. Get it!



"9" GOLDEN RULES OF TRADING

- I. Ye shall be timely in answering letters and sending out tapes.
- II. Ye shall provide legible lists for fellow traders.
- III. Ye shall record on quality tapes.
- IV. Ye shall list song titles with the tapes you send.
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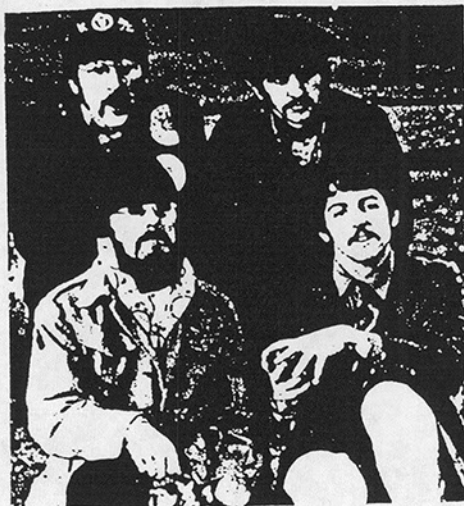
BEATLES 4 EVER

NOTHING IS REAL

One of the numerous NEMS bootlegs. NEMS has been instrumental in releasing rare and usually new songs in what I consider some of the best boots made. Their color packaging and the albums themselves are always excellent.

"Nothing is Real" features six versions of Strawberry Fields in various forms. These alone are worth the price of the album. They must be heard to be appreciated. The rest of the album contains:

- Not Guilty (George 1968)
- I'm Only Sleeping (alternate)
- Hey Jude
- Revolution
- While My Guitar Gently Weeps (acoustic...great song!)
- Christmas Time is Here Again (entire 6'42")

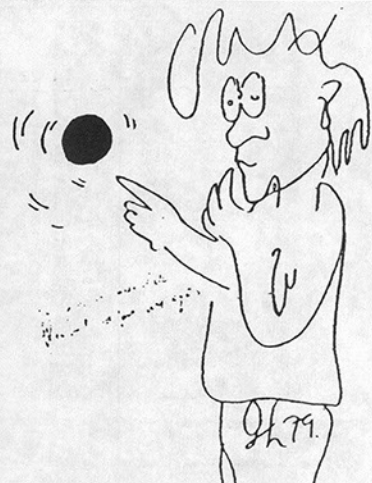
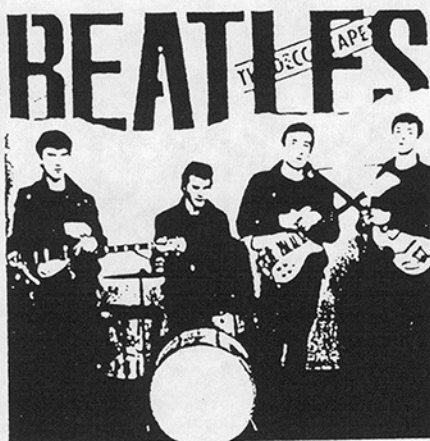


THE DECCA TAPES

From the Decca audition tapes recorded January 1, 1962. This is, of course, a must to have.

The trax are:

- Hello Little Girl
- Three Cool Cats
- Crying, Waiting, Hoping
- Love of the Loved
- September in the Rain
- Besame Mucho
- Searchin'
- Like Dreamers Do
- Money
- Till There Was You
- Sheik of Araby
- To Know Him is to Love Him
- Take Good Care of my Baby
- Memphis
- Sure to Fall



For those of you who are into science and "Far Side" humor, then let me suggest the booklet by Belmo entitled, "The Black Hole Handbook".

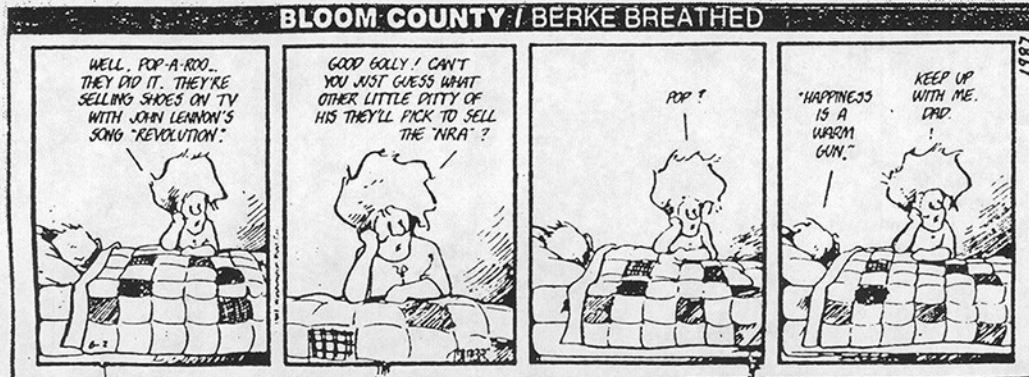
The book is a collection of drawings, writings, articles & general weirdness. Originally published in 1983 in Alaska, the book sold over 700 copies in the first year. The author appeared several times on TV to discuss black holes and his book.

Should you want a copy for your coffee table or outhouse, write to Belmo. Copies are just \$3 - and that includes postage.

All proceeds will go to the "Disheartened Penguin Fund".



BLOOM COUNTY / BERKE BREATHED





BELMO

EDITORIAL

Hello and welcome to Issue Number Six of Belmo's BEATLEG NEWS.

Beginning with this issue I'll endeavor to cover the most significant bootleg releases and individual songs available to collectors. My criteria for inclusion will be three-fold and based on: 1) rarity 2) historical significance 3) recording quality. I'll begin with the Beatles as a group and will follow up with solo releases.

This promises to be a big project, but one I believe to be worthwhile. It should be a good yardstick to measure future releases. Duplications have always irked me (see Issue #4 and the article by Thom Whetston and myself).

I'll be open to comments and suggestions from readers. And if you have tapes you'd like me to review, please send them ASAP. Or just send in your own review. We have an opportunity here to do fellow collectors a lasting service.

*Final note: due to the increased circulation of the NEWS, (thanks to the recent article in BEATLEFAN Magazine), it looks like I finally have to ask for stamps from my readers. So if you wish to remain on the mailing list, please send a 22¢ stamp for each future issue you wish to receive. (No more than six stamps at a time - who knows where I'll be in six months!) Thanks for your support.

Keep in touch and make it a great summer.

BELMO
Editor/Publisher/GoFer

*Belmo**



Questionnaire

The purpose of this questionnaire is to determine who our readers are and what their interests are. The results will be published in a future issue of BELMO'S BEATLEG NEWS. The answers will be used to help guide the future direction of the newsletter.

DIRECTIONS: Fill out form (please type or print) and mail to BELMO'S BEATLEG NEWS. All answers confidential unless responder states otherwise.

AGE _____ SEX _____ INCOME PER YEAR (APPROX) _____

MARITAL STATUS _____ CHILDREN _____ EDUCATION _____

PROFESSION _____

HOW MANY DO YOU OWN?
STEREO _____ CD _____ REEL TO REEL _____ TV _____ VCR _____

BEATLE RELATED QUESTIONS:

1) FIRST BEATLE RECORD BOUGHT/WHEN _____

2) FIRST BEATLE BOOTLEG BOUGHT/WHEN _____

3) NUMBER OF BOOTLEGS IN COLLECTION _____

4) DOLLARS SPENT PER YEAR ON BOOTLEGS _____

5) FAVORITE BOOTLEG _____

6) FAVORITE BEATLE SONG _____

7) FAVORITE BEATLE ALBUM _____

8) FAVORITE BEATLE VIDEO _____ /# OWNED _____

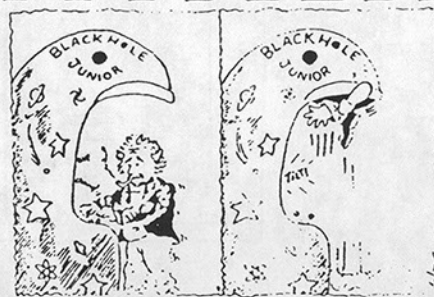
9) DOLLARS LOST TO UNSCRUPULOUS DEALERS _____

10) BOOTLEG AT TOP OF WANT LIST _____

11) WHAT WOULD YOU LIKE TO SEE IN THE BEATLEG NEWS? _____

12) COMMENTS/OBSERVATIONS _____

NAME & ADDRESS (OPTIONAL) _____



*CARTOON FROM BELMO'S BLACK HOLE HANDBOOK



BELMO'S BEATLEG

NEWS

A NEWSLETTER FOR COLLECTORS



VOLUME ONE: ISSUE 7

AUGUST 1987

FREE (FOR A STAMP)



Mike McCartney COLLECTION

John, Paul, George and
Jim and Uncle Harry's Dinah Lane, Huxton, back
parlour)
Taken from the Mike Macs White and Blacks
exhibition and published by Nancy Miller As
sociates Limited England



THAT'LL BE THE DAY

This is a two-record set of songs by various artists who influenced the Beatles. The main drawing card here is the McCartney interview and the very rare Quarrymen version of "That'll Be The Day" (incomplete, unfortunately, but still worth having) from 1958. 33 songs round-out the set. I highly recommend this record. The sound quality is great and the color cover is a very old photo of George, Paul and John. The album is a hot item!

The following is a list of known unreleased recordings by the Beatles. None have appeared on vinyl to this author's knowledge.

The sources for this list come from fellow collectors and the books: "You Can't Do That", "The Beatles - A Complete Recording History", "The Beatles - A to Z".

I have purposely omitted the 'Let It Be' sessions to save on space. Readers can find the over 100 songs listed in "A Recording History" by Allen Weiner.

Readers with additional information or corrections are encouraged to write.

1958

"Quarrymen"
That'll Be The Day
In Spite of All The Danger

1959

"Johnny & the Moondogs"
One After 909
Hallelujah I Love Her So

1960

Tell Me If You Can
Summertime
September Song
Fever
Just Fun

I Lost My Little Girl
Looking Glass
Thinking of Linking
Ask Me Why
PS I Love You
Love Me Do
Here We Go
Roadrunner
Dizzie Miss Lizzie
Lucille

1963

I'm In Love
Hold Me Tight
Keep Your Hands Off My Baby
I'll Keep You Satisfied
Tip Of My Tongue

1964

Woman
One and One is Two
Home
Moonglow
Raunchy
You Are My Sunshine
From A Window
I Don't Want To See You Again
It's For You
Echoes of the Merseyside
Nobody I Know
I Knew Right Away
You'll Know What To Do

Always and Only
The One and Only
On Moonlight Bay

1965

I Do Like To Be Beside The
Seaside
That's A Nice Hat
Rubber Soul
Maisy Jones
Baby Jane I'm Sorry
Paul's Christmas Album

1966

Pink Litmus Paper Shirt
Colliding Circles
The Void

1967

Not Unknown
Anything
India
Annie
Jubilee

1968

Helter Skelter (25 Min)
1-2-3-4
Over the Rainbow
Wild Honey Pie (complete)
Revolution (demo)
Cry For Clap
Can You Take Me Back

Revolution Jam (10 Min)
Stairway to Paradise
Junk

1969

Bad Penny Blues
Just Dancing Around
My Kind of Girl
Portraits of my Love
Look At Me
When I Come To Town
Four Nights in Moscow
Isolation
Zero Is Just Another Even
Number



THE BEATLES

The following is a list of unreleased solo recordings by JPC&R. This information is very sketchy and hard to come by. It seems to me there should be much more material than listed here. Can you help?

PAUL

Rose Marie
Karate Chaos - 75
Proud Mum - 74
Sea Dance - 75
Wild Prairie Maid by Suzie & The Red Stripes - 74
Crawl of the Wild - 78
Boil Oil/Boil Crisis - 78
Black Gypsy - 71
Let's Love
Cottonfields
El Toro Passing - 77
All of You
Dance the Do
Honey Don't - 81
Boppin the Blues - 81
Lend Me Your Comb - 81
Cut Across Shorty - 81
When the Saints - 81
Red Sails in the Sunset - 81
Bo Diddley - 82
Peggy Sue - 82
Twenty Flight Rock - 82
Lucille - 82
Send Me Some Lovin - 82
Theme from 'Hill Street Blues' - 82

JOHN

Watching the Wheels - 80
(acoustic version)
Incantation - 74
Rock Piece
Grinding and Grunting

GEORGE

Sunshine Life For Me
You've Got To Stay With Me - 72
The Hold Up - 70
Sing One For The Lord - 70
You Give Me Joy Joy
Give Me Back My Dynamite

RINGO

Can't Fight Lightning
Life Begins At 40
Where Are You Going?
All Right
It's Hard To Be Lovers
Baby Jane I'm Sorry
Gonna Get My Baby Back
Autumn Leaves - 70
I'll Be Looking At The Moon - 70
Coochy Coochy (28 Min Jam)
Buy Me A Beer - 69
Mr. Shane - 69
Nonsense - 85

Listen To



GOLDEN SLUMBERS

BOXED SETS seem to be the item for bootleggers this season. GOLDEN SLUMBERS is the latest edition in the continuing saga of previously released materials. This 12-record set sells for \$125 - \$150 (depending on the dealer). For the novice collector it would make a good beginning, but for the "old pros" it would be a waste of money.

Here's the lo-down on the LP's:

LP's #1 - #2 - #3...
1963 BBC material

LP #4...
Around the Beatles - 64
NME Awards Show - 65
Early outakes - 63/64

LP #5...
Live in Paris - 64
Live in Melbourne - 64
Live in Paris - 65

LP #6...
Live in Paris - 65
Live in Tokyo - 66

LP #7...
Abbey Road Outakes
Outakes - 68/69

LP #8...
Outakes - 66/69

LP #9...
I'm The Greatest - John
Outakes from the "Let It Be" sessions

LP's #10/11/12...
Practices and sound checks
from "Let It Be" sessions

GET BACK

The Let It Be album before Spector got his hands on it. Much better than the original and with a different cover featuring the shot of the Beatles leaning over the railing. Comes with liner notes also. A much better pressing than the "Kum Back" boots floating around. This is definitely one of my favorite Beatle albums.

REVIEWS



GET BACK JOURNALS

An 11-LP box set of "Let It Be" rehearsals, run throughs, and conversations. Most has been available on various boots, such as:

-Sweet Apple Trax I/II/III
-Kum Back
-Hot As Sun
-Watching Rainbows
-The Real Case Has Just Begun
-Singing the Blues
-Almost Grown

You get the idea. This is the ultimate in bootleg box sets and is only for the completist Beatle collector.



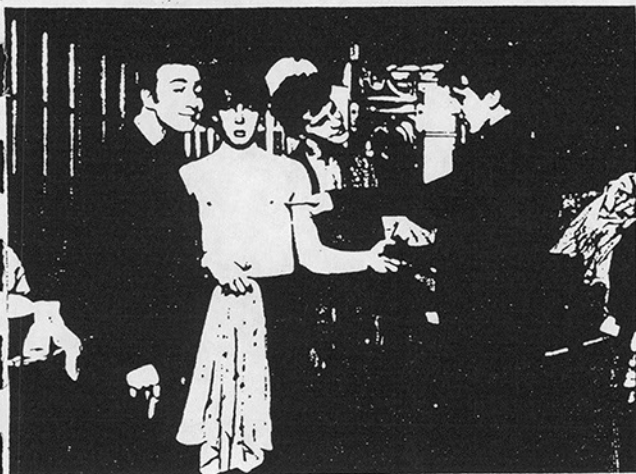
Sweet Apple Trax Vol. III LPs

Image Disc 909 K/11D

DIRECTLY FROM SANTA CLAUS

Nothing new here. All the songs are from the BBC shows and have been previously released. And, sorry, absolutely nothing by Kris Kringle and His Band of Merry Elves. Happy Gimble!

BEATLES 4 EVER



BEATLES AT THE BEEB: VOL. I/II/III

BEEB Transcription Records has released three albums of many unreleased performances by the Fab Four on BBC Radio. These records are nicely packaged and cleanly mastered. I recommend these albums highly.

"VOL. I"

Nineteen tracks of some great songs. Some of the trax: Boys, I Saw Her Standing There, Money, Shout, Some Other Guy, I'll Be On My Way, etc.

"VOL. II"

Eighteen tunes included on this record. My favorites: Memphis, Roll Over Beethoven, Youngblood, Love Me Do, Chains, From Me to You.

"VOL. III"

Again - eighteen songs here. Some of the really hot ones: Soldier of Love, That's All Right Mama, Lend Me Your Comb, Memphis, Boys and Twist and Shout.

For a more complete review of the BEEB series, refer to back issues of BEATLEG News.

RECOMMENDED PUBLICATIONS

MAGAZINE

GOLDMINE
700 E. State St.
Iola, WI 54990
\$22/ 6 months

FAN CLUBS

GOOD DAY SUNSHINE
397 Edgewood Ave.
New Haven, CT 06511
\$8.50/ year

BEATLEFAN
PO Box 33515
Decatur, GA 30033
\$11/ year

BOOKS

BEATLEMANIA: THE HISTORY OF THE
BEATLES ON FILM by Bill Harry

YOU CAN'T DO THAT by Charles
Reinhart (bootlegs)

ALL TOGETHER NOW by Castleman &
Podrazik (group & solo & BBC
listings) Plus their follow-up
THE BEATLES AGAIN.

THE BEATLES: A RECORDING
HISTORY by Allen Wiener
(Available from Beatlefest)



BEATLES 4 EVER



THE MAX HAMMER COLLECTION

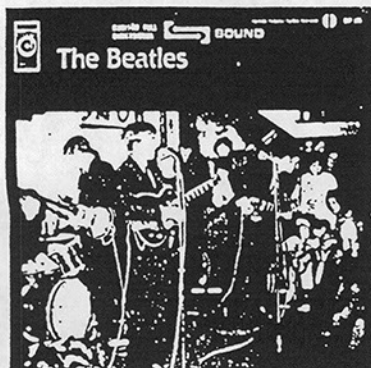
Here we go again. More of the same re-packaged material. The five-LP set includes:

- Vol. I - "Spicy Beatle Songs": various outtakes
- Vol. II - "Renaissance Minstrels": the first two Sullivan shows
- Vol. III - "Paris 65" and some BBC songs
- Vol. IV - "Tokyo 66" and "Hollywood Bowl"
- Vol. V - "Renaissance Minstrels 2": Get Back songs

YOUNGBLOOD

This was one of the first of the many BBC bootlegs to come out. The album cover has an old photo of the Beatles on stage (circa 1962) and has nice sound quality.

Side One features eleven songs recorded in 1962 for the BBC. The shows were "Light and Popular" and "Starmash". Side Two was from the November 22, 1963, Christmas Show at the Liverpool Empire. Some of these songs were to later appear on other BEEB bootlegs.



ILLEGAL BEATLES #8

I received this curiosity from a fellow collector recently. Evidently there is a publication called "Illegal Beatles" and the tape is a bonus to subscribers. It is approximately 30 minutes of various outtakes, live performances, interviews, demos and non-Beatle tunes. It's fun to listen to, but I never heard any new rarities.

If anyone has an address for these guys, please get in touch with me. I'd like to find out what kinds of newsletters and tapes they are sending out.

THE BEATLES COLLECTOR'S ITEMS

Made to look like a Capitol release, the cover featured various memorabilia. Similar in content to the legitimate release.

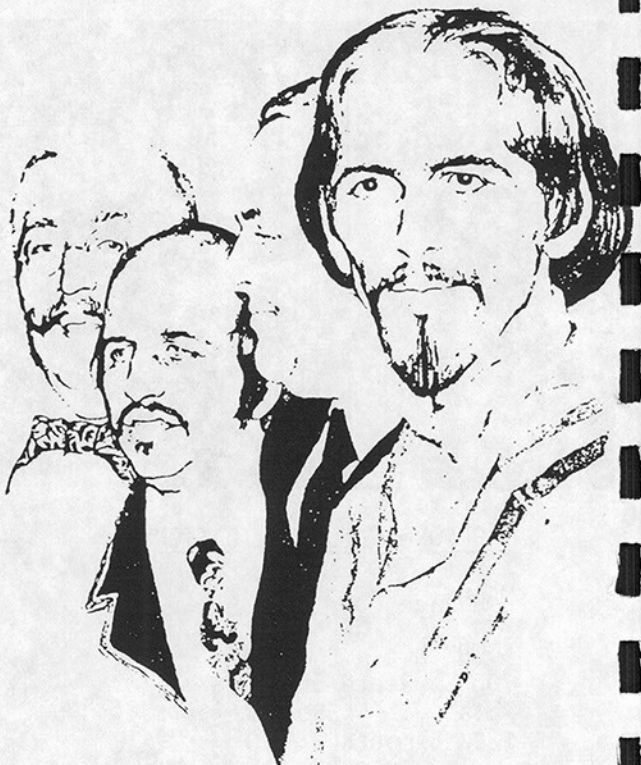
Featured cuts:

- Love Me Do (outtake 1962)
 - All My Loving (hi hat intro)
 - This Boy, She's A Woman, I'm Down, Baby You're A Rich Man (stereo versions)
 - Penny Lane (trumpet ending)
 - Across the Universe (UK disc with sound effects)
- Rest of album consists of original recordings.

EMI OUTTAKES

A well-recorded collection in quality package of various tunes. Most appear on many boots other than this one.

- What a Shame Mary Jane Had a Pain at the Party (1968 tune by John and recorded by John, George and Yoko) Apple 1002
- Penny Lane (trumpet)
- Blue Jay Way (outtake)
- All My Loving (Hi hat intro)
- Sie Liebt Dich (original)
- Plus 5 songs and a rare medley from "Around the Beatles" 1964.



WHAT'S WRONG WITH THIS PICTURE?

THE BEATLES AND FRANK IFIELD

The tremendous surging influence that has of recent months been felt by the European Recording artists has never before been equaled as in this album. Without any question THE BEATLES and FRANK IFIELD are the most popular recording stars in Europe. THE BEATLES are considered a phenomena on the American scene in that this is the first time that a European base recording act has so captivated the American public from both TV and recording standpoint.

It is with a good deal of pride and pleasure that this copulation has been presented.

SIDE ONE

PLEASE, PLEASE ME
THE BEATLES
ANY TIME
FRANK IFIELD
LOVESICK BLUES
FRANK IFIELD
I'M SMILING NOW
FRANK IFIELD
NOBODY'S DARLING
FRANK IFIELD
FROM ME TO YOU
THE BEATLES

SIDE TWO

I REMEMBER YOU
FRANK IFIELD
ASK ME WHY
THE BEATLES
THANK YOU GIRL
THE BEATLES
THE WAYWARD WIND
FRANK IFIELD
UNCHAINED MELODY
FRANK IFIELD
I LISTEN TO MY HEART
FRANK IFIELD

THE BEATLES



01738

EDITORIAL

Hi and welcome to Issue #9.
Number 9...Number 9...Number 9.

I think you'll find this issue quite informative. The "Lost Songs" list should be a valuable list for all collectors. I'm certain there are more lost songs out there and hopefully we'll discover them someday. Also, there are several new releases out that I've reviewed for you. Hope it helps.

Thanks to you folks who've sent articles and tapes. It makes my job easier, plus it helps to keep the readers informed about the world of Beatle bootlegs.

Some of you have written asking for addresses of bootleg dealers. Unfortunately, I'm unable to give you any. My suggestion would be for you to subscribe to some Beatle fan clubs, "Goldmine" magazine, or place an ad in the Beatleg News. Selling bootlegs is illegal. I do not sell bootlegs. I'm here to let you know the latest in what's happening on plastic and chromium dioxide.

Received the first song for the upcoming Beatles' XMAS cassette. It's good! Sort of a sound-like-the-Fab-Four-1965 song. For this XMAS tape to see the light of day, I still need about 10 more of you to submit some compositions. Let's do it!

That's all for this issue. Let me hear from you. Comments and suggestions are always welcome.

Peace,

Belmo *



BEATLE BOOTLEGS ON CD

BY

TED P.

I suppose it won't be long before the Beatles appear on bootleg CD's. As Bruce Eder recently noted in The Village Voice, "Bootleggers can issue CD's too - as last month's (April 87) semi-underground release of pirated Bob Dylan material known as the Gaslight Tapes proves. This first-ever bootleg CD, made of live and studio tapes from 1962, didn't sound great, but it was better than any vinyl version."

In fact, Variety reported last week that, "In Japan, pirate CD's of the Beatles are competing with EMI's official CD releases. The problem arises because of the discrepancies between the copyright laws of Japan and Britain. Whereas in Britain (and most territories), the copyright on records run for 50 years, in Japan it only lasts 20 years. As a result, several Japanese labels, including CTA, Niko Mail Order, Tokyo Beauty and Nihon Family, are marketing on CD's material from the 60's with a decided emphasis on the Beatles repertoire that remains in copyright in both the US and Britain. Some of these CD's have been exported to Europe and the US where they compete with authorized reissues. Last September, a Danish company had also taken advantage



of the different lengths of copyright protection of discs throughout Europe to issue unauthorized CD material."

While there have been calls to harmonize the length of copyright protection throughout the world, so far the major companies such as EMI have not brought any case to court, and Toshiba-EMI, EMI's Japanese licensee, has written to dealers to point out the sound quality differences between CTA Beatles CD's and the official releases, but apparently there is no plan at present for anything more."

Editor's Note:

While legitimate releases are bound to be bootlegged on CD, I'm wondering if bootleg CD's will be made of such classics as "Indian Rope Trick", "Cold Cuts" and so on. I think it's inevitable.

NOT FOR SALE

Another very popular boot containing lots of outtakes, demos and live material. Well-recorded and comes in a nice color cover.

- One After 909
- Catswalk
- Bad To Me
- How Do You Do It?
- Do You Want To Know A Secret
- Leave My Kitten Alone
- If You've Got Troubles
- Shout/Medley from TV special
- Yes It Is (stereo)
- Paperback Writer
- Your Mother Should Know
- Birthday
- Goodbye
- I've Got A Feeling
- I Me Mine
- A Day in the Life

LIVE AT CANDLESTICK PARK

This historical concert by the Beatles (their last) was recorded by Tony Barrow in San Francisco on August 29, 1966. It is a rough recording, but well worth the effort of trying to locate a copy for your archives.

The ten songs recorded are:

- Rock and Roll Music
- She's A Woman
- If I Needed Someone
- Day Tripper
- Baby's in Black
- I Feel Fine
- Yesterday
- I Wanna Be Your Man
- Nowhere Man
- Paperback Writer



BELMO'S BEATLEG

NEWS

A NEWSLETTER FOR COLLECTORS



VOLUME ONE: ISSUE 8

SEPTEMBER 1987

FREE (FOR A STAMP)

LIVERPOOL MAY 1960

What a find! This is perhaps one of the rarest Beatle recordings in existence. "LIVERPOOL MAY 1960" features three songs: I'll Follow The Sun, Hallelujah I Love Her So, and One After 909. The remainder of the songs on this 80-minute, two-LP set are mostly rehearsals by John, Paul, George and STU.

What was once thought lost has been found.

The songs are rough. The recording quality is good. Historically, these tunes are gold.

Here are excerpts from the album's liner notes:

On page 69 of "Shout: The Beatles in Their Generation", author Philip Norman wrote about a private tape of a rehearsal session.

'They still practiced for hours on end at George's or Paul's house, using a tape recorder of the old-fashioned sort that grew gently warm after a couple of hours' use. They had no idea of the way they wanted to be.

A tape has survived of a long rambling blues sequence with George on lead guitar, his fingers stumbling frequently over half-learned phrases; John and Paul strumming in a hollow chorus; Stu Sutcliffe keeping up on bass by playing as few notes as possible. At one point, Paul's voice breaks impatiently with a kind of impromptu jazz scat singing. Later there are attempts at

Special Report

LIVERPOOL MAY 1960



JOHN
PAUL
GEORGE
AND STU

2 DISC SET OVER 80 MINUTES OF VINTAGE HOME RECORDINGS

various rhythms, first rockabilly, then Latin American, then a note-for-note copy of the Eddie Cochran song, "Hallelujah, I Love Her so". Suddenly they break into a song which was among the first ever written by John Lennon - "The One After 909". The beat lifts; their voices coalesce, and for a moment they are recognizable as what they were to become. Then they go back to sitting around while George, painfully, tries to learn the blues.

You've probably read that before. You probably never thought you'd hear the tape. Well prepare yourself for a shock. THIS IS THAT TAPE. Norman's account is a fairly accurate one, though what he describes as 'blues' would be better called untitled instrumental jams. It's an interesting thought that some of them may be extremely early Lennon - McCartney tunes. Songs like 'Thinking of Linkin' and 'Winston's Walk' were always thought to be instrumentals.

If you've read this far you might be wondering what is so special about the tape, if the music is not that grand. Simply this. The vinyl you are holding is a copy of the earliest existing tape of the Beatles. This tape is also the only existing recording of the Beatles with Stu Sutcliffe."

Pretty heady stuff, huh? Well, I've listened several times to the unnamed songs and have tried to decipher their titles. I believe there is "Summertime", "Brown-eyed Handsome Man", and "Tell Me I You Can" - but, I can't be certain. Maybe one of you out there can help identify the songs on this rare tape.

In conclusion, I recommend you find this tape and add it to your collection. We're talking ROOTS here!



Stuart Sutcliffe photographed in Hamburg shortly before his death.

THE BEATLES

REVIEWS



ROMA

"ROMA" is a nice collection of 27 songs recorded at three different concerts.

There are 11 songs from the Rome concert (6-27-65), 10 songs from Philadelphia (1964), and 6 songs from Tokyo (1966). Sound quality is very good.

The full color cover pictures the Beatles as matadors. The 2-LP set sells for \$21 and is supposedly limited to 1000 copies.

SOUND CHECK

This 2-LP set retails for \$21 and is a reissue of "The Real Case Has Just Begun" (material from the Get Back sessions). There are 33 songs total and appears to be by the same folks who brought us "Golden Slumbers".

HEADLINES

This 2-LP set retails for \$21 and is said to be a limited edition of 1000 copies. It's mostly previously released material from the "Get Back" sessions.

The songs are: The Walk, Teddy Boy, Two of Us, I've Got A Feeling, Long and Winding Road, Dig A Pony, Across the Universe, Inner Light, Let It Be, Don't Let Me Down, Get Back #1, I'm Down, Instant Karma, Honey Pie, Get Back #2, Tennessee, House of the Rising Sun, Commonwealth, Whitepower, and Hi Ho Silver.

Plus two versions of A Day in the Life and four versions of Strawberry Fields. These are also previously available on several recent boots.



COLD CUTS (Import)

PAUL MCCARTNEY

This 2-LP import is similar to the "Cold Cuts" released earlier this year by Club Sandwich, but with some very important differences.

The line-up for this excellent compilation is: Momma's Little Girl (72), I Would Only Smile (73), Tragedy (72), Night Out, Oriental Nightfish (73), Lunchbox Oddsox (75), My Carnival (75), Send Me The Heart (74), Hey Diddle (74), Wild Prairie (74), Tomorrow (71 instrumental), Proud Mum (74), Same Time Next Year, Did We Meet Somewhere Before.

Included on the first "Cold Cuts" but not on this import were: A Love For You, Waterspout, Robbers Ball, Cage, and Best Friend.

This album is definitely a must have for any Paul collector. The sound is excellent. Plus, several of the tracks are not available elsewhere. One must wonder why Paul has not released these songs. Most are as good as any he's put on plastic these last few years.

Missing from both of these albums are: Twice in a Lifetime, Honorary Consul Theme, On The Wings Of A Nightingale, I Lost My Little Girl, Maisie, Ode To A Koala Bear.



BEATLES 4 EVER



Corrections & Additions

Last issue I reported on the unreleased songs by the Beatles both as a group and as solo artists. Randy Hall has provided the following info for Beatle News readers.

- These songs are currently unavailable on vinyl:
- On Moonlight Bay (Paul)
 - Let's Love (Paul)
 - Cottonfields (Paul)
 - All of You (Paul)
 - Tie Me Kangaroo Down (Beatles on BBC 1963)
 - Art of Dying (Revolver outtake)
 - Only You (John demo 73)
 - The Saucer Song (Pussycats outtake. 6 minutes of dialog between a drunk, a bartender and a man who has just seen a UFO - may feature Lennon)
 - That's Alright Mama (Harrison/Simon - Saturday Night Live rehearsals)
 - I Can Hear You Calling (Ringo - Rotogravure outtake)

And now to clear up some errors...

- The Void is really Tomorrow Never Knows
- That's a Nice Hat is It's Only Love
- Proud Mum and Wild Prairie Maid are now on vinyl
- Get Back Journals does not contain The Real Case Has Just Begun.
- Youngblood's side 2 is from Dec. 22, 1963.
- Collector's Items' version of Love Me Do is the 45 mix.
- Blue Jay Way from the EMI Outtakes is the mono mix.

RUMORS DEPARTMENT

Rumor #1: Wizardo plans to issue/reissue 30 LPs before Christmas.

Rumor #2: A video "The Beatles Live in Dallas" is said to be on the way.

Rumor #3: "At The BEEB - Vol. Four and Vol. Five" are to be released by Christmas. (Attention KMart shoppers...!)

Rumor #4: Ringo has chosen Belmo to write his biography. Working title: "Rings on my fingers - Rings in My Nose". Belmo has denied any involvement in the project, saying 'I'm so busy with George's bio I hardly have time to do anything else!'



BEATLE NEWS BACK ISSUES

A number of you have missed some issues of the NEWS and have asked for back issues. I will be happy to make xerox copies for you. However, keep in mind that the first issue were very rough and went out to only 25-30 people. So, for you completists, you can have them if you want. Here's how to order

Send a LARGE SASE plus...

Issue 1:	2	-	22¢	stamps
"	2:	3	-	"
"	3:	3	-	"
"	4:	5	-	"
"	5:	5	-	"
"	6:	4	-	"
"	7:	4	-	"
"	8:	4	-	"

★NOTE: If ordering several issues, please use enough postage on the envelope.



Photograph . . . shows George at the age of 17 in Hamburg with JOHN LENNON, PAUL MCCARTNEY and (extreme right) STUART SUTCLIFFE.

HERE THEY ARE AT LAST!!



Two of John Lennon's poems, printed for the first time

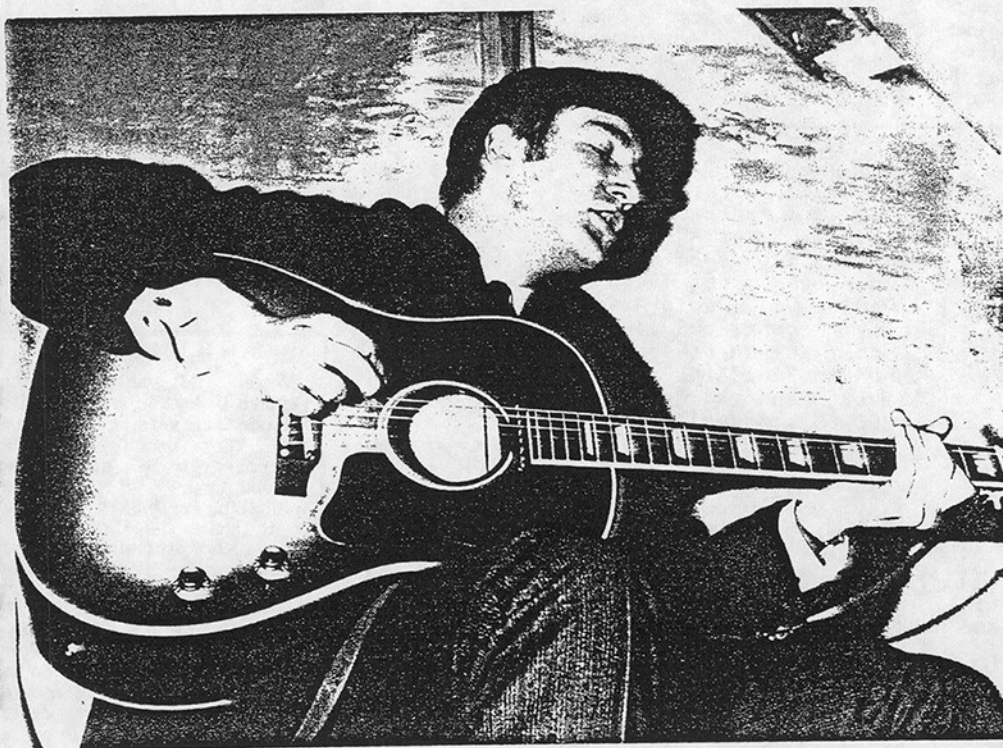
The Tales of Hermit Fred

The wandering Hermit Fred am I
With candle stick bun
I nit spaghetti apple pie
And crum do I have fun
I peel old bagpipes for my wife
And cut all negroes hair
As breathing is my very life
To stop I do not dare

The Land of Lunapots

T'was custard time and as I
Snuffed at the haggis pie pie
The noodles ran about my plunk
Which rode my wyrtle uncle drunk
T'was not the dreaded thrilling thud
That made the porridge taste like mud
T'was Wilburs graffiens graffen Bing
That makes black pudding want to sing
For them in music can be heard
Like the dying cough of a humming bird
The lowland chick astound agasted
Wonder how long it lasted
In this land of Lunapots
I who sail the earth in paper yachts

John Lennon

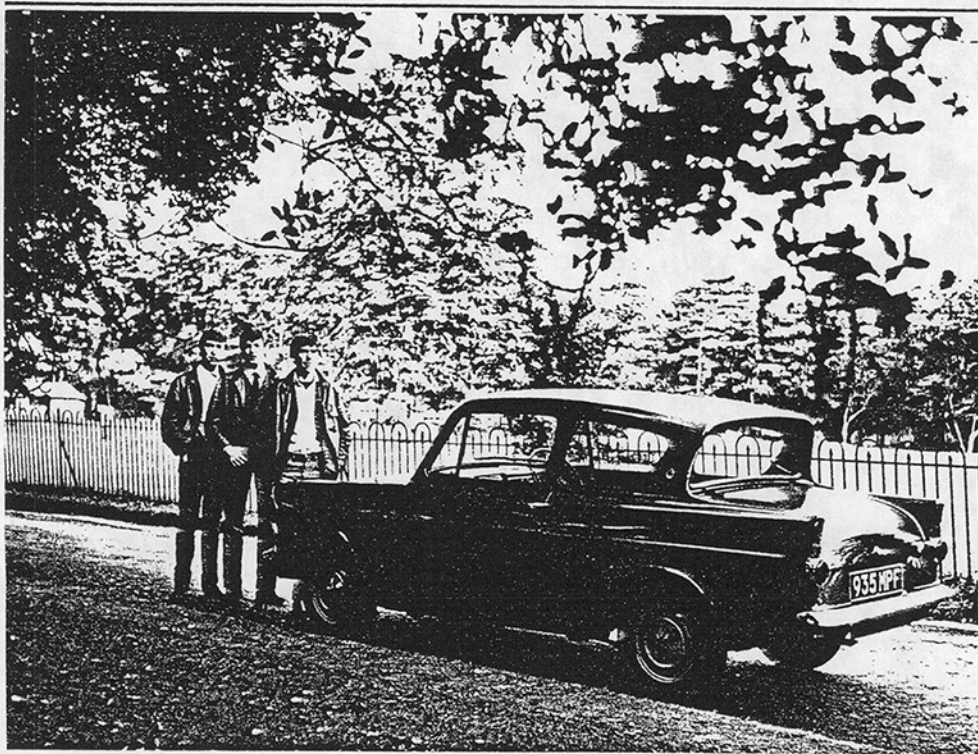


"At Woolton village fete I met him. I was a fat schoolboy and, as he leaned an arm on my shoulder, I realised that he was drunk. We were twelve then, but, in spite of his sideboards, we went on to become teenage pals." — Paul, in the introduction to John's first book 'John Lennon In His Own Write, 1964'



Mike McCartney
COLLECTION

Taken from the Mike Macs White and Blacks exhibition and published by Nancy Miller Associates Limited England



Goldmine

Vol. 13 No. 16 Issue 183, August 14, 1987

Ban boot coverage

I've noticed that more and more attention is being paid by *Goldmine* writers to illegal products. Apparently the publisher believes that there is no violation of *Goldmine's* "Bootleg Policy" if the reviews and articles are written in a non-personal, informative, informational context.

Without engaging in discussion about the morality of providing any kind of support for bootleggers, let me ask the writers: Is any piece of plastic worth the crime?

My conscience (and pocketbook) tells me no.

Lewis
Eatontown, NJ

(Publisher's note: You are obviously confusing our advertising policy with editorial policy with regards to bootleg records. Our advertising policy conforms to the laws of the land that state the sale of unauthorized sound recordings is illegal. Further, as a publication, we believe that all copyright holders and artists should receive their monetary rewards for their creative endeavors and we recognize that with regards to boots they don't receive these financial rewards.

(However, there is no law of the land barring any publication from editorially covering the issuance, artistic appeal and collectibility of boots in a review, column or feature. To editorially ignore boots is to overlook a very significant historical side of an artist or group — a side which may never be available as part of our cultural heritage if left to record labels. And here, with talk of cultural heritage, enter the whole other discussion on parallel imports... — John Koenig)

Beatles specials offered via United Stations outlets

To celebrate the Beatles' 25th anniversary, United Stations Programming Network is offering radio stations a series of eight Beatles specials of 90-minute duration each. The series will begin the weekend of July 11-12 and run through Aug. 29-30. The eight shows will highlight the

group's historic career as well as feature individual profiles of John, Paul, George and Ringo.

The line-up of show is: The Early Years (July 11-12), John Lennon — Close Up (July 18-19), The Fab Four On Film (July 25-26), George Harrison — Close Up (Aug. 1-2), The Beatles In Concert (Aug. 8-9), Ringo Starr — Close Up (Aug. 15-16), Million Sellers Only (Aug. 22-23), and Paul McCartney — Close Up (Aug. 29-30).

ILLEGAL BEATLES

In the last issue I reported on a publication which had released a tape of Beatles rarities. I now have the address for you to write to and a complete listing of the songs on the tape.

For info on how to subscribe to *Illegal Beatles* write to:

Illegal Beatles
117F Matawan Ave.
Cliffwood, NJ 07721

Songs from Issue #7:

I Saw Her Standing There (studio BBC?), Tie Me Kangaroo Down (BBC 63), Xmas medley (BBC 63), Long Tall Sally (Live 73), Snookeroo (Elton John - demo), For No One (Paul), Peggy Sue/I'm Gonna Love

You Too (Wings 74), Mailman Blues, Ringo Wine Ad, She's A Woman (Paul in studio), She's A Woman (John), Let It Be (Sweet Apple Trax), Let It Be (Paul live), Radio Peace, Lady Madonna (Paul live), Lumberjack Song (George), Who Can See It (George live), Mean Mr. Mustard (BBC 69), Maxwell's Silver Hammer (69 rehearsal), School Days (69 rehearsal), That'll Be The Day (John - May Pang Tapes), Move Over Ms. L (Off The Walls), Whatever Gets You Thru The Night (Quad), Come Together (Willowbrook rehearsals), Borrowed Time (demo), Woman (1980 outtake), I Don't Wanna Face It (demo), Beautiful Boy (demo), Starting Over (demo), Sgt. Pepper Reprise (mono), A Day In The Life (pre-orchestra mix).



MICHAEL: delete it

When Michael Jackson refused to let the Beastie Boys include their version of the Beatles' "I'm Down" on their "Licensed to Ill" album, the Gloved One — who owns the publishing rights to 200 Fab Four songs — thought he'd solved the problem. But then Los Angeles radio station KROQ started playing the song on the air in early March. "We got a tape of it in the mail," says KROQ general manager Tony Berardini, and "we put it on the air. We played it for a month. Then we got a cease and desist order from Jackson's lawyers. Nobody ever told us we couldn't play it to begin with."



BELMO'S BEATLEG NEWS

A NEWSLETTER FOR COLLECTORS



VOLUME ONE: SPECIAL DOUBLE ISSUE #9/10

OCTOBER/NOVEMBER 1987

STILL FREE

REVIEWS

LENNON ONO BOX SET

This 9-LP Box Set retails for \$120 and comes with color jackets on white wax. Said to be only 200 in this numbered set. There is no new material here. The nine

albums are: Something Precious and Rare, Before Play, You Should've Been There (2), The Willowbrook Rehearsals (2), Off The Walls, Johnny Moondog, and Telecasts. Buy it if you need it.



EXTENDED SESSIONS

I had high hopes for this bootleg, thinking it might be similar to the classic "Sessions" boot. But, no. It's just another rework of old boots. Included on it is material from "The Black Album", "Return to Abbey Road", "Not For Sale" and "Sessions". If you have these boots, don't buy this album.

BEATLE INTERVIEWS II

I bought this album for only \$5, and it is easily worth the price. Side one contains an interview with the Beatles in Nassau during the filming of HELP in June 1965. Side Two is the complete Kenny Everett interview of 7/18/68 while the Beatles were recording the White Album. Portions appear on numerous bootlegs.

I'M A
BEATLES
FAN



EDITORIAL



Hi and welcome to this special double issue. As I will be in Maui on vacation in November and part of December, I've gone ahead and jammed this issue full of goodies. I think you'll like it.

Included in this issue are reviews of the latest bootlegs and rarities to be released this fall. The stand-outs being the demos by McCartney.

And as you read this, Harrison's new album, "Cloud Nine", will be in the stores. From what I've read it promises to be a good one. Also am expecting a Paul's "greatest" soon and a new album by Ringo. Beatlemania lives on.

Speaking of Beatlemania, drop Hartmut Schwarz a line over in East Germany. Let's help open the so-called Iron Curtain with Beatle Power!

Thanks to all those who have written. Especially to Allen Weiner (author of "The Beatles: A Recording History"), Joe Pope (of "Strawberry Fields Forever"), and Doug Sulpy (editor of "Illegal Beatles"). And a special thanks and hello goes out to Ken of "D.C." who stopped by to see me here in beautiful downtown Spenard this summer.

Thanks to "AFAN" for the fun "Beatlegmania" piece. It defies description. And apologies to all those

publications from whom I lifted articles and photos. It was for a good cause (and no profit).

Coming in December is the special BELMO'S BEATLEG XMAS CASSETTE. There are some dynamite songs in this tape. (By the way, it is not too late to send your songs in.) I'm impressed by all you talented people out there. Those who contributed music to the tape will receive your free copy in December. Anyone else desiring a copy can get yours by sending \$10 (to cover tape cost, packaging and postage) to Belmo's Beatleg News. I prefer you send a money order made out to: S.F. Belmer (Belmo's given name). Or you can send cash at your own risk.

Finally, this issue is dedicated to Librans everywhere - and especially to Dr. Winston O'Boogie. God bless ye, Johnny, wherever you may be.

Hoping for peace,

Belmo ★ 



AROUND AND ABOUT

BY BEATCOMBER

Reviving the old tradition of Judo Bathing is slowly but slowly dancing in Liddypool once more. Had you remembering these old custard of Bold Street blowing? The Peer Hat very popular for sun eating and boots for nude brighter is handys when sailing. We are not happy with her Queen Victoria Monologue, but Walky Through Gallery is goodly when the rain and Sit George House is black (and white from the little pilgrims flying from Hellsy College). Talk Hall is very histeric with old things wot are fake and King Anne never slept there I tell you. Shout Airborne is handy for planes if you like (longer government patrolle and the L.C.C.C. (Liddypool Cha Cha) are doing a great thing. The Mersy Boat is selling another three copies to some home foreigners who went home

A little guide to entertain may be of some helpless, so here it is:

THE CASBIN — Strictly members only.

THE SHEATES—The Bohernia Liddypool.

THE JACKARANDY — Membrains only.

LA LOCANTRY — Next to Grafty.

LA MATUMBA—For a cheap heal.

THE PHEOLIX—Also Bohumber

EL CAMUNAL—Bald Stream.

THE DODD SPOT—Watch out for details.

These are but to name a few of the few with so little for so many, we'll fight 'em in the streets, so to Speke. We've been engaged for 43 years and still smokes. I am an murdered mother of 19 years. am I pensionable? My dog bites me when I bite it. There is a lot to do in Liddypool, but at all convenience.

THE BEATLES

BEYOND BEATLEMANIA

by
Brant Mewborn

(Note: The following is a reprint which first appeared in Rolling Stone - 2/16/84.)

Dave Morrell will never forget the night he got to "turn on" a Beatle.

It was October 4th, 1974, a cool autumn evening. And there, on a bed in his East 52nd Street apartment, was John Lennon, sprawled alongside Derek Taylor, the former Beatles press officer, and Mike McGear, Paul McCartney's brother. "What have you got?" John asked.

"I think it may be something you've never seen before," said the lanky, longhaired 21-year old Morrell. There was a hushed air of anticipation as Morrell and his 17-year old sidekick, Ron Furmanek, got into action. They set up a 16-mm film projector and aimed it at the white shade drawn across the expansive penthouse windows.

The movie that unreeled seemed anything but shocking or explosive; four mootops vainly trying to outshout an army of tonsil-baring teenage girls was an all-too-familiar memory, and the select audience was only mildly amused. Then suddenly, something unexpected happened. As John huddled with Paul and George around one microphone, their harmonies on "This Boy" soared above the pandemonium.

By the time the cinematic John began belting out his plaintive solo in the song's middle eight, the ex-Beatle had jumped from the bed to sit cross-legged on the floor, gazing up slack-jawed at his younger self.

"Wow," he said, slumping backward as the lights finally went up.



The party had just begun. For the next few hours, the two Beatlemaniacs delved into their suitcase of memorabilia and regaled their hero with obscure Beatles tapes, newsreels and photographs. After they'd exhausted their supply of treasures, John turned the tables. He took the boys out onto the balcony and pointed to a spot over the skyline where he had recently sighted a flying saucer. Then, leading them through the rest of the apartment, he showed them his original drawings for the sleeve art of his just-released album, "Walls & Bridges", before rummaging through his bedroom closet and emerging with a large envelope.

"I've lived all over," John said, "I don't carry a lot of things around in a trunk. You see my walls—there are no gold records. I don't have my Beatle guitars. But I do have one thing with me." And from an envelope within the envelope, he pulled an acetate of the Beatles performing "How Do You Do It".

It was the unreleased non-Beatle song that George Martin had the group record as a follow-up single to "Love Me Do" in 1963. The public got to hear it only by Gerry and the Pacemakers because John came up with "Please Please Me" instead.

"It was incredible", Morrell says. "John was such a Beatle fan himself that after we turned him on with our stuff, he wanted to turn us on, too."

(End of Part I)

Aug. 23—Sept. 5, 1962

BEATCOMBER

SMALL SAM

Once upon a Tom there was a small little Stan, who was very small.

"You are very small Stan," they said.

"I am only little," replied Stan answering, feeling very small. Who could blame him, for Stan was only small?

"You must be small Stan," people were oft heard to cry, noticing how extremely very small Stan was in fact. But being small (Stan was small) had its condensations. Who else but Stan (the small) could wear all those small clothes?

Stan was highly regarded by everyone (for Stan was small and little). However, one day Stan saw an adverse in the Mersey Bean for "Club you quickly grow your boots." So on that very day Small Stan (by name called) purchased a pair of the very same. So now when Stan passes by, folks say "Is not that small Stan wearing a pair of those clubs you quickly grow your boots?"

And it is.



BEATLES 4 EVER

THE LAST CONCERT~ The Official Bootleg Tape

BY PETER DOGGETT

On August 29th, 1966, the Beatles took the stage at San Francisco's Candlestick Park for what proved to be — with the exception of the mischievous rooftop performance, at the time, no-one knew for certain that the Beatles were planning to give up touring; their manager, Brian Epstein, had booked U.K. dates for a year-end tour, and was already working on a schedule for a 1967 jaunt around the world. But Paul McCartney seems to have had an unconscious inkling of the truth, even though he was the Beatle who was keener to keep the band on the road. For the first and only time, he asked Beatles press officer Tony Barrow to tape the concert. That original tape — the first 'official live bootleg' in rock history — has survived, and it promises to be one of the highlights of this year's rock auctions when it is auctioned at Christie's in London on August 28th.

Many Beatles concerts exist on bootleg tapes and records; and Capitol, of course, made official recordings of the 1964 and 1965 shows at the Hollywood Bowl, which were combined for an EMI live album in 1977. But the 1966 tour has long fascinated Beatles historians. By the time the group began their world tour in June, they had already completed work on their most complex album to date, "Revolver" — perhaps their finest record. Their most recent single, "Paperback Writer", was an intricate weaving of vocal and guitar parts, that threatened to be impossible to reproduce on stage. And the Beatles who were to attempt this progression on stage were not the enthusiastic beat group who had paraded themselves in front of anyone who would listen between 1960 and 1963. By 1966, they were tired of performing, tired of travelling, tired of being the Beatles. The combination of complicated material and acute boredom was potentially disastrous, and some reports of the 1966 shows confirm all the worst fears.

As Tony Barrow recalls, the band didn't rehearse for this Candlestick Park show: "After a tiring tour, the Beatles weren't all that happy at having to put that much extra work into the night's show." But Paul McCartney obviously felt that this was something of a special occasion. "Shortly before we left our hotel to drive to Candlestick Park", Barrow remembers, "Paul asked me if I had my portable Philips cassette recorder with me. 'Make me a recording of tonight's final concert', he said. Neither Paul nor any of the others had asked me to make a private souvenir recording of previous concerts, even to mark the end of the group's biggest tour. I began to wonder whether all Brian Epstein's tour plans for the back end of 1966 and beyond would go out of the window!"

With the audience pinned back in the stands of the giant stadium, and the Beatles far away in the centre of the arena like performing seals, it was an easy task for Tony to record the Beatles without suffering the problem that ruined so many live Beatles tapes — audience noise. Beatles fans usually made far more noise than the Beatles, with the result that even the official Hollywood Bowl recordings sound like an airliner taking off while a transistor radio plays the Beatles hits in the background.

Barrow remembers: "After the show, Paul checked with me whether I had got the show on tape. I told him, 'I got the lot, except that you must have run just over thirty minutes on stage tonight. I had a C-60 cassette in the machine. Side One of the tape ran out during 'Long Tall Sally'. The rest is OK.'"

When the Beatles' party returned to Britain, Barrow took a copy of the original cassette and gave it to McCartney. He stored his own copy carefully away, only running off another copy for McCartney last year when Paul discovered he had lost his original! But this year the Philips cassette Barrow made in San Francisco 21 years ago is to be auctioned at Christie's.



As Barrow says, the tape contains the whole concert, although it breaks off after a couple of verses of "Long Tall Sally". That leaves ten complete songs, which reveal all the shortcomings of the 1966 stage performances — plus a little of the magic that survived the Beatles' exhaustion.

SHORTENED

"Rock And Roll Music" was the standard opener on the 1966 tour, performed here in a shortened version. Paul's "She's A Woman" follows: throughout this tour, McCartney was the only one of the group to show any real enthusiasm on stage, and this song benefits as a result. George Harrison's "If I Needed Someone" was usually the evening's least distinguished moment, and this concert is no exception. The "Rubber Soul" studio version featured some stunning three-part harmonies, but onstage these disintegrated, leaving Harrison's wavering lead exposed. George doesn't come out well at all, in fact, as his lead guitar parts frequently lack direction. The Bangla Desh concert in 1971 showed how well he could play on stage when he wanted to: in 1966, he was presumably just bored.

"Day Tripper", prefaced with a saucy Lennon introduction, is excellent until the guitar break, when the effort of playing lead and singing falsetto harmony proves too much for George. But "Baby's In Black", not one of their finest studio efforts, is a highlight — a throwback of sorts to the days of "She Loves You", with the group accentuating the rhythm to indulge in some head-shaking and foot-stomping that is greeted predictably with wild screams. George then introduces a song they "recorded about 1959 called 'I Feel Fine'", which demonstrates that Lennon was no mean rhythm guitarist.

Harrison introduces "Paul singing a very nice song called 'Yesterday'", to which the audience respond by muting their screaming until the song is completed. With this comparative silence as a backdrop, Lennon's rhythm

guitar sounds uncannily like Billy Bragg! McCartney then announces "a special request for all the wonderful backroom boys on the tour", which is Ringo singing "I Wanna Be Your Man". Just two verses long, this is hardly the most difficult song to remember, but throughout this tour the drummer forgot the second verse and simply repeated the first ad nauseum. "Lovely working with you, Ringo" comments John Lennon, before introducing "one from our BBC album" — "Nowhere Man". The three-part unaccompanied harmonies that open the song are perfect, but become less so when the music takes over. No matter: this is still one of the strongest numbers of the show.

"Paperback Writer" follows, which ranks alongside Napoleon's invasion of Russia as an example of over-ambitiousness. Pity George Harrison, who is given an unenviably high falsetto part on the chorus, and misses it completely. The timing is off, the harmonies are terrible, and only the guitar riff remains of what was a fabulous record. With this assault course completed, Paul can relax: "It's been wonderful being here in this wonderful sea air", he announces. He mutters a final "Good-night" before going into the band's last number, "Long Tall Sally". No sooner has George begun the first guitar solo than the tape runs to a close — at the end of a performance that ran a couple of minutes over the usual 28-minute stampede that made up a Beatles live show.

The Candlestick Park tape would make a terrible live album; but as a piece of history it is priceless. It captures a crucial moment in the history of the Beatles, and of popular music. With this final concert out of the way, the Beatles began work on "Sgt. Pepper" — the album that united the pop world, and then split it into two. The tape of the last ever Beatles concert deserves to sit alongside the rather more proficient "Pepper" album as one of the most important documents of the Sixties.

CANDLESTICK PARK VID

There is currently no video documentary available of the Beatles last concert. The dealers are asking \$45 for this video. I do not have it, but it appears to contain some interviews with the Beatles and interested participants. The music portion is of the Cyrkle, Ronettes, and the Beatles. However, I don't believe it is the complete concert. Does anyone have this video or more info on it?

THE AD ↓

This never before seen documentary includes

The Beatles' 1965 visit to San Francisco with press conference. The 1966 visit with: The Beatles on their charter bus. Afternoon stage preparations at Candlestick Park. Interviews with fans. The armored car. The Cyrkle, The Ronettes. The Beatles onstage and more!!!



THE BEATLES LEAVE MY KITTEN ALONE



The rare picture sleeve to "Leave My Kitten Alone/Ob la di Ob la da". Capitol withdrew the record at the last minute, but a few copies reached the hands of collectors. Copies are selling from \$450 to \$2500!

Beatles bug infests ad game

IT WAS one month ago today that Nike Inc. became the first TV advertiser to use an original Beatles recording in its commercial. The song was "Revolution," the product was Nike Air.



BY DAVID
BIANCULLI

Nike, in a sneaky attempt to link its sneakers with the music and energy of the Beatles. If you accept the ad's claim, it's easy to imagine Nike's follow-up campaign: an Elvis impersonator singing "Blues Suede Revolution."

By using "Revolution" in its TV ads, Nike is hoping to attract the hordes of Beatle fans out there. But many Beatle loyalists, myself included, find the idea less appealing than appalling. It's one thing to use Carly Simon's "Anticipation" to sell sneakers, but "Revolution" to

sell sneakers? There's a big difference, Nike, between "Rubber Soul" and Rubber Soles.

The real culprit here is Michael Jackson, who outbid Paul McCartney and Yoko Ono for the Lennon-McCartney song in the catalog and, with the Nike deal,

has done what the Beatles never did: sold the rights for a commercial endorsement.

Once has since expressed her approval, suggesting that the

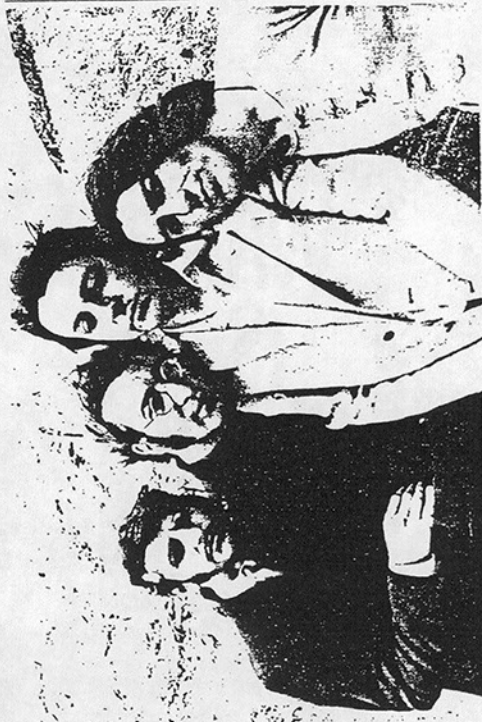
There's a big difference, Nike, between "Rubber Soul" and rubber soles.

ads will introduce Lennon's song to a new generation. What she fails to understand is that Jackson should have let it be: "Revolution" needs Nike about as much as "Heiter Skeller" needed Charles Manson.

It's painful enough to watch Ringo Starr sell Sun Country wine coolers on TV, but at least "Here Comes the Sun" isn't playing in the background. Now that Jackson and Nike have set a despicable precedent, there's no telling what will happen.

But there is room for conjecture. There are some obvious choices for certain TV ad campaigns (Sunshine Crackers adopting "Good Day Sunshine," or a deodorant company asking "Do You Want to Know a Secret?"), and, if Jackson allows the songs to be reworked, some truly frightening ones.

A diaper company could trumpet its wares by singing



"All You Need Is Luva." Del Monte could ask consumers to "Give Peas a Chance." Unfortunately, the possibilities are endless.

Even without doctoring the lyrics, advertisers can find a wealth of applicable slogans and jingles within the voluminous Beatles catalog. Here are a few hypothetical ad campaigns, which — if we're lucky — we won't be seeing here, there and everywhere.

MAYFLOWER VAN LINES: To discourage move-it-yourselfers, the soundtrack could sing, "Boy, you're gonna carry that weight, carry that weight a long time."

SOMNEX: Any verse from "I'm So Tired" would work, especially "You know I can't sleep. I can't stop my brain / You know it's three weeks, I'm going insane / You know I'd give you everything I've got for a little peace of mind."

AT&T: "All I've Got to Do" could help sell long-distance service: "When I wanna kiss you, yeah / All I've got to do is call you on the phone / and you'll come running home."

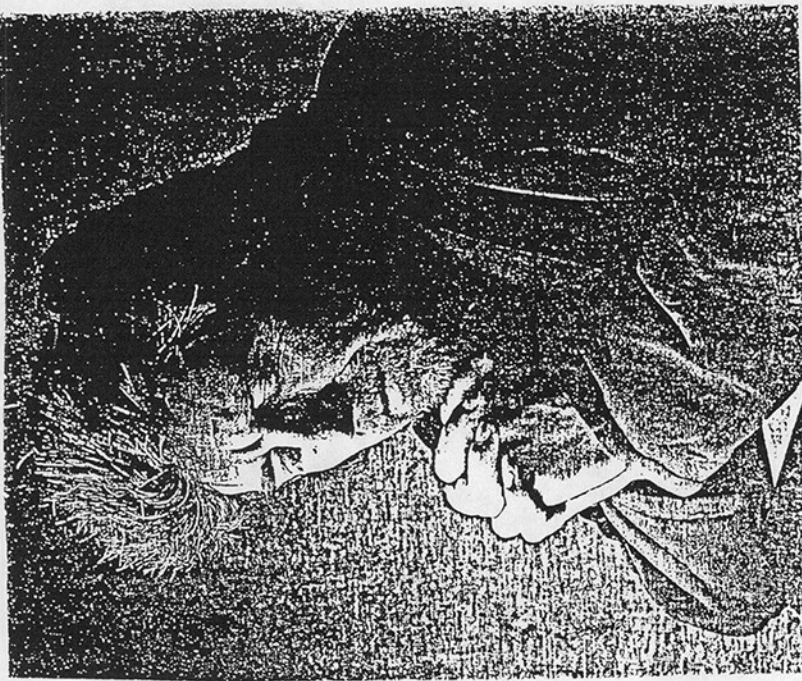
SPRINT: This company, or any AT&T competitor, could counter with this catchier variant: "Any time at all / all you gotta do is call / and I'll be there."

SMUCKER'S: This is easy: "Let me take you down, 'cause I'm going to Strawberry Fields."

ARTHUR MURRAY'S DANCE STUDIO: "Let's all get up and dance to a song that was a hit before your mother was born / though she was born a long long time ago, your mother should know."

NATIONAL RIFLE ASSOCIATION: In the wrong hands, this could be deadly: "When I hold you in my arms / and I feel my finger on your trigger / I know no one can do me no harm / because happiness is a warm gun."

FLAYTEX: With freer restrictions for lingerie ads, companies will be able to do a lot of creative advertising with the right musical hook (or, in this case, strap). The Beatles inadvertently provided one of the best: "Ob-la-di, ob-la-da, life goes on / BRA!"



"Krishna, please let my new album, CLOUD NINE, sell a million copies!"

LOVE

BEATLES 4 EVER



THE BEATLES LONDON PALLADIUM
... ROYAL COMMAND PERFORMANCE 1963

BEATLES INVADE EUROPE

I saw this one advertised for \$10 in a fanzine. When I talked to the chap who sells it, he said it was sold out and he couldn't remember what concerts were included, though he seemed to remember "Paris". Any one out there have information on this boot?



Be A Star!

YES! YOU CAN BE A STAR! (Well, maybe, maybe not.) Read on...

Belmo is compiling a tape for the Annual BEATLEG TUNES XMAS COLLECTION. All tunes will come from YOU - Beatleg News Readers.

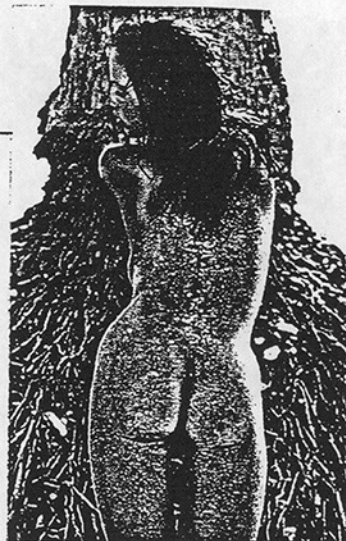
The tunes MUST be Beatle oriented, and can be original compositions, re-workings of Beatles songs, a blend of both or whatever. Be creative. Be original. Use your imagination. Have fun. Tunes need not be Christmas oriented. Your tunes should be no more than 5 (FIVE) minutes long. You may submit up to three tunes. Recording studio quality not necessary (nor encouraged). Please label tapes clearly.

The BEATLEG TUNES XMAS COLLECTION will be distributed non-commercially to entrants only in December 1987. Readers wishing to purchase copies will be able to do so at a small fee (enough to cover cost of tape and postage - this is a non-profit venture).

Copyrights will be retained by song authors. Closing date for entries: **DECEMBER 1, 1987.**

VOID
ARTISTS NOTE: Anyone wishing to submit cover art (black & white) for the project should do so by **DECEMBER 1, 1987**. The artist whose work is selected will be notified by October 1, 1987 by Belmo. No fee can be paid for the art.

Finally, because Belmo cannot afford the postage, your tapes and artwork will not be returned. So send copies only. Thanks. Good luck to all!



BEATLEG NEWS BACK ISSUES

A number of you have missed some issues of the NEWS and have asked for back issues. I will be happy to make xerox copies for you. However, keep in mind that the first issues were very rough and went out to only 25-30 people. So, for you completists, you can have them if you want. Here's how to order:

Send a LARGE SASE plus...

Issue 1:	2 - 22¢ stamps
" 2:	3 - " "
" 3:	3 - " "
" 4:	5 - " "
" 5:	5 - " "
" 6:	4 - " "
" 7:	4 - " "
" 8:	4 - " "

Issue 9/10: \$2.00
XMAS Tape: \$10.00

★ NOTE: If ordering several issues, please use enough postage on the envelope.

Capitol hints at future Beatles CD plans

Responding to the controversy over the mono release of the initial four Beatles CDs, Capitol Records has suggested it might re-release *A Hard Day's Night* and *Beatles For Sale* in stereo next year. Although no firm plans were announced, a Capitol spokesman was quoted in a New York newspaper as saying the stereo releases were "not outside the realm of possibility."

In addition, it now seems likely that 1988 will also see the release of a Beatles CD compilation of those tracks not included on the 12 Beatles CDs being released this year.

THE BEATLES

MCCARTNEY



UNRELEASED PAUL

I recently received a great tape of rarities from a collector. None are currently available on any boot. Here's the run-down on the songs:

- 1) Average Person #1
- 2) Dress Me Up As A Robber (2 Segments)
- 3) The Pound Is Sinking
- 4) Sweetest Little Show
- 5) Ebony and Ivory (electric piano)
- 6) The Pound Is Sinking (#2)
- 7) Wanderlust
- 8) Take Her Back, Jack
- 9) The Unbelievable Experience
- 10) We All Stand Together
- 11) Boil Crisis
- 12) On The Wings of a Nightingale
- 13) Here's The Chord, Roy
- 14) Seems Like old Times
- 15) Ballroom Dancing
- 16) Take It Away
- 17) Keep Under Cover (2 Segments)
- 18) Average Person #2

There are some really terrific songs here. Some I have never even heard of before. My favorites are the humorous "Boil Crisis", the weird rocker "Here's The Chord Roy", and the rough but very nice "We All Stand Together". I'm wondering if these will be included on a future COLD CUTS.

Thanks Allen.

Special Report

THIS IS ROB WELLER WITH TODAY'S ENTERTAINMENT REPORT. A SET OF BEATLES MASTER RECORDING TAPES HAS BEEN DISCOVERED, ALTHOUGH THE TAPES WERE FIRST FOUND DUMPED OUTSIDE A LONDON CUTTING ROOM IN 1972 BY A TRASH COLLECTOR. HE APPARENTLY PICKED UP TAPE BOXES WITH THE WORD "BEATLES" WRITTEN ON THEM, TOOK THEM HOME, AND FORGOT ABOUT THE MYSTERY BOXES. BUT LAST MONTH HIS SON FOUND THEM IN THE ATTIC. THE TAPES WERE TAKEN TO RECORD PRODUCER AND MANAGER LARRY PAGE, WHO WAS QUOTED AS SAYING, "I ~~COULDN'T~~ BELIEVE IT! THERE WERE OUT TAKES FROM THE SOUNDTRACKS OF MAGICAL MYSTERY TOUR AND YELLOW SUBMARINE!!!!!!!!!!!!!!". THE TAPE REPORTEDLY FEATURES THE BEATLES REHEARSING THEIR LINES AND TELLING JOKES. PAGE HAS LOCKED THE TAPES IN A VAULT UNTIL THEY CAN BE AUCTIONED. HE SPECULATES THEY COULD COMMAND HUNDREDS OF THOUSANDS OF DOLLARS.

BELMO EXCLUSIVE!!!!

If this news release is true, then...!!!! It's dated 9/30/87. Thanks to Mark for the scoop.



EGGS UP

This is a recent European import of "Back to the Egg". It contains outtakes and alternate mixes of the Wings' album. Overall, the sound quality ranges from fair to good. It should cost you about \$20 retail. Side One: Reception,

Cage, Getting Closer, We're Open Tonight, Spin It On, Old Siam Sir, Again and Again. Side Two: To You, Arrow Thru Me, After The Ball, Million Miles, Winter Rose, Love Awake, The Broadcast, Rockestra Theme, So Glad To See You Here.

BEATLEGMANIA

(The True Story of the Fat Four)

by

AFAN

Once upon a time long ago in a galaxy far far away there lived four lads. Their names were (in order of appearance): Jock Offo Lemon, Apollo McCharmly, Ringworm Star, and George Harry Krishna.

These pretentious lads were ne'er well-to-do having grown up on the wrong side of the Murky River in a dirty little city of seamen called Liver and Onions. They marked time by getting drunk and playing rock and roll in local taverns and caverns. The Fat Four first called themselves the Queerymen but later changed their name to the Silver Beatlegs (after Jocko's uncle Snitch who snorted snuff). Eventually they shortened their name to the Beatlegs because it fit easier on the drum face. Although Jocko often joked that a man on a flaming pie thrower gave them their name.

Several years later a homo sapien and part-time platter pusher, Brian Pristine, discovered our heroes in an underground bar singing "Pout", and decided he would make them all rich. Soon he had a recording contract for the Beatlegs with Porkyphone Records in Londontown. Here, under the steady yet steady eyeball of recording genius and wizard, George Martini, they produced many hit records which unsuspecting pre-pubescent fans bought up like so many semolina corn flakes.

Their first big hit, "Leave My Kitten A Bone", brought them instant fame and misfortune. Soon, fans from all over the world were sending them felines of all shapes, sizes, colors, sex and religion. Some even arrived breathing.

There followed many other memorable songs: "What A Shame Mary Jane Had A Cramp At The Party", "Piece of My Mind", "Cheese and Onions", "And Your Duck Can Sing", "Hey Bullfrog" and "Yellow Submarine Sandwich" (to name just a few).

But having hit songs and big houses wasn't enough for the Fat Four from Liver and Onions. Apollo decided it was time to make a feature film. His idea was to have the four of them ride around in bumper cars until something worth filming happened. Jocko, George and Ringworm readily agreed (not being in their right minds as usual). Soon our heroes were busy bumping and filming and singing their way to their first flop. It was called "Mystical Misery Turd". (None of this would have happened had Brian Pristine not died of a lemon aid overdose just before the Fat Four

However, the boys were able to pick themselves up by the jock straps and return to Happy Road to record their best album yet, "The Black Album". Yet it was evident on this album that the boys were no longer working together. Nowhere, man, was this more evident than on "Revolution #69" which was done by Jocko and his alien lover, Yucko Uno. A mix of sound effects, crowd noises, orgasms, and indiscernable music permeated the track. The other Beatlegs were confused by the piece, but Jocko convinced them it was art. (He also threatened to make public his photos of the lads with Brian Pristine at one of their manager's parties.)

Finally, the end of the Beatlegs as a group came soon after the release of their album, "Happy Road". Though it was a fine album, the boys realized they couldn't work together any longer. So they announced the end of the Beatlegs and of their company, Banana. Fans mourned. And mourned. And mourned.

(EPILOGUE)

Beatlegmania, however, is not dead. Today the Fat Four are enjoying a resurgence in their popularity (as well as their fortunes) as solo artists.

Ringworm Star is currently touring as a singing hairdresser. His latest hit, "I Can't Act, Naturally" is #35 on the charts. He also does commercials for condoms.

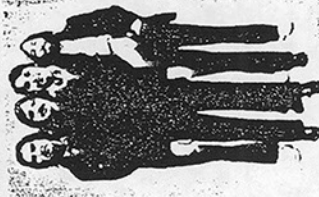
George Harry Krishna is #17 on the charts with "All Gallstones Must Pass". He is also working a new film with Mydonna and Sean Pencil.

Apollo McCharmly is still writing pop hits. His next album, "Cold Cuts and Buffalo Wings" is due out any day now. Speaking of any day, Apollo's wife, Linda Eatme, is expecting their eleventh child.

Jock Offo Lemon is currently president of YER BOOTLEGS, the largest producers of Beatleg bootlegs this side of the Antare Star Nebula. His most successful boots are: "Walls and Ceilings", "Something is Real" and "Yucko's Breasts".

(AUTHOR'S NOTE)

For current news and updates on the Fat Four stay tuned to BELMO'S BEATLEG NEWSLETTER.



LETTERS

from Beatle people

Dear Belmo,

Just got your latest issue in the mail and I thought I'd drop you a line to tell you how much I liked it! It's nice to see that there are still some fans out there carrying on the tradition of being FANS!!! The Beatle fandom scene has, unfortunately, gotten to the point where too many people are trying to get a piece of a much-too-big pie! Good luck with it...I hope to see BBN around for a while!

Shine On,
Joe Pope

P.S.: No, SFF hasn't bit the dust!!! I've just got it on hold for a while! It'll be back!

Dear Belmo,

Greetings! Let me take just a moment to thank you for the copies of BBN that I have received and enjoyed. It's a great idea for a publication. It prints what others (Goldmine) fears!

Howard

Hi Belmo!

I enjoyed the newsletter very much. The only minor complaint I have is that some of the information about the audio issue is incorrect. (For instance, Sgt. Pepper reprise is not the mono mix. In fact, it's not in mono, and That'll Be the Day is the Quarrymen, not solo Lennon.)

Doug Sulpy

Dear Belmo,

Thank you for the issues of "Beatleg News" and the kind words about my book. I'm glad that you like it. I was pleased to learn that it had sold out and that McFarland has a second printing due out in November with quite a few corrections and minor revisions.

I can offer the following corrections to the "Unreleased" list you published in Issue 7. The following are not unreleased, but are working titles: Jubilee (for Junk), The Void (for Tomorrow Never Knows), Bad Penny Blues (for Lady Madonna), and That's A Nice Hat (Cap). "Echoes of the Merseyside" is not a song at all, but an interview disc sold by the Liverpool newspaper "Liverpool Echo" many years ago. It had about a 5-second interview clip with John and no other Beatles connection. Pink Litmus Paper Shirt and Colliding Circles do not exist; they may have been working titles or just songs recorded by someone else and confused with the Fabs. Rubber Soul, Maisy Jones, and Baby Jane don't exist either. I've never heard of a few titles on your list. Be careful, I've really gotten burned on these "unreleased" titles. Many turn out to be fakes that were reported in New Musical Express or Melody Maker by people who really didn't know what they were talking about. Then, they kept getting repeated in books (some of them in mine too) until everyone became convinced there was a wealth of such unreleased Beatles songs. I suspect that a lot of them are just loose jams like we hear on many "LET IT BE" bootlegs and are just a line or two from songs. Others do exist for sure, like the slow version of "Please Please Me" still never bootlegged.

Some other dillies include Ringo's "Bei Mir Bist Du Shoen" outtake, listed as "Buy Me A Beer, Mr. Shane" (in my first printing too!), and elsewhere as "My Mere Bits of Shame." Also "I Should Like To Live Up a Tree" has been listed as an unreleased song, but it turned out to be another U.K. press report by someone who had heard an early demo of "Octopus's Garden" and misquoted the lyric "I'd like to be/Under the sea" as the so-called "unreleased" title. There is no end to stories like this and I've tried to get all of this stuff out of the book for the second printing.

How I got interested in the Beatles - That's easy, I loved their music from day one. I thought it would be relatively easy to get all of it simply by buying the few albums released in the U.S. Twenty odd years after they showed up on Ed Sullivan, I'm still collecting. I have just sent an article to "GOLDMINE" (that I'm hoping Jeff Tamarkin will run) describing the best and easiest way to obtain all of the recordings the Beatles commercially released as a group (no boots, no solo stuff). Basically, there are the 11 U.K. albums, the "MAGICAL MYSTERY TOUR" album and then a few more albums that contain the remaining 33 tracks that did not appear on the U.K. albums. But, that leaves out several hard-to-get stereo versions ("This Boy" and "Yes It Is" are the rarest) and all of the stereo/mono variations. Then there are those strange one-of-a-kind releases in foreign countries like the German "MAGICAL MYSTERY TOUR" (all stereo while U.S. and U.K. LP have three tracks in mono), the different take of "I'm Only Sleeping" on the French EP, the longer opening on "I Am the Walrus" on the U.K. stereo double EP "MAGICAL MYSTERY TOUR," the different version of "Strawberry Fields Forever" released in Germany, and so on. That's quite a bit of collecting one has to do if one really wants all the different recordings.

I suppose that's what I really collect; Beatles recordings, rather than all of the Beatles' records. Once I've got the recording, I really don't care if I get every foreign pressing, picture disc, compilation, etc. unless they actually contain a different version of the song, or a different recording. As my book might tell you, I became interested in finding out everything the Beatles had committed to tape, film, and disc, and what records contained it all. This, not surprisingly, led me eventually into the world of bootlegs. As you and your readers are no doubt well aware, there is a considerably larger body of work to be found on these underground discs, some of it an absolute joy to discover for the first time. Does anyone really prefer hearing "PRESS TO PLAY" now that "COLD CUTS" has arrived? The Beatles released music never seems to get old or tiresome, but it is very familiar to us, and any new and previously unheard gem that comes our way is always a thrill. Listen to some of them, like "Leave My Kitten Alone," raises questions about what material was selected for release and what was discarded. It doesn't look like record companies were any too smart in those days either.

Best always,


Allen Wiener



LETTERS from Beatle PEOPLE

Dear Belmo!

Thank you for the Beatleg pages you have send. Enclosed find a copy of the GDR Beatles fanzine BEATLEMANIA. In this time BEATLEMANIA works for the International Beatles Discographie Book. The book will come out soon by Pierian Press. We help with the information about the socialist record labels. Can you publish a little note about the exist of BEATLEMANIA? That's all we need, a little help from real Beatles fans like us. BEATLEMANIA is make for the fans, costs no money for the fans. I hope you think like us.

Keep happy,

Hartmut Schwarz
Kranichfelder Strasse 18
ERFURT - DDR
5083
GDR

Hi Belmo,

Just finished reading the latest edition of the Beatleg News. The publication seems to get better with each issue - keep up the good work.

Guy

Dear Belmo!

Your newsletter is always a welcome surprise every month - also, glad that you now have a couple of hundred new "Beatle-Buddies"! I'm very happy to see that you've come to your senses and are now offering back issues - YA HOO!!

A little suggestion: it would be great if you could list exactly what's on each side of each bootleg. The reasons for this is then we can compare if we've got the same songs on LPs that we might have already - although, sometimes it's worth it just for the fab album covers!

Mark

Dear Sir:

I am sending stamps for October and November for Beatleg.

Thank you,
Laughlin

P.S. Keep up the good work. We love your Beatle News in Tennessee.



The 'Let It Be' Album.

John Lennon: It was another one like *Magical Mystery Tour*. In a nutshell, it was time for another Beatle movie or something. Paul wanted us to go on the road or do something. He sort of set it up, and there were discussions about where to go, and all that. I had Yoko by then, and I would just tag along. I was stoned all the time and I just didn't give a shit. Nobody did. It was just like it was in the movie: when I got to do 'Across The Universe' (which I wanted to record because the original wasn't very good), Paul yawns and plays boogie. I merely say, "Anyone want to do a fast one?" That's how I am. Year after year, that begins to wear you down.

Paul had this idea that he was going to rehearse us. He's looking for perfection all the time, and had these ideas that we would rehearse and then make the album. We, being lazy fuckers - and we'd been playing for 20 years! We're grown men, for fuck's sake, and we're not going to sit around and rehearse. I'm not, anyway - we couldn't get into it.

We put down a few tracks, and nobody was in it at all. It just was a dreadful, dreadful feeling in Twickenham Studio, being filmed all the time, I just wanted them to go away. We'd be there at eight in the morning. You couldn't make music at eight in the morning in a strange place, with people filming you, and coloured lights flashing. The tape ended up like the bootleg version.

We didn't want to know about it anymore, so we just left it to Glyn Johns and said, "Here, mix it". That was the first time since the first album that we didn't want to have anything to do with it. None of us could be bothered going in. Nobody called anybody about it, and the tapes were left there. Glyn Johns did it. We got an acetate in the mail and we called each other and said, "What do you think?"

We were going to let it out in really shitty condition. I didn't care. I thought it was good to let it out and show people what had happened to us, we can't get it together, we don't play together any more; you know, leave us alone.

The bootleg version is what it was like, and everyone was probably thinking they're not going to fucking work on it. There were 29 hours of tape, so much that it was like a movie. Twenty takes of everything, because we were rehearsing and taking everything. Nobody could face looking at it.

When Spector came around, we said, "Well, if you want to work with us, go and do your audition". He worked like a pig on it. He always wanted to work with the Beatles, and he was given the shittiest load of badly recorded shit, with a lousy feeling toward it, ever. And he made something out of it. He did a great job.

When I heard it, I didn't puke; I was so relieved after six months of this black cloud hanging over me that this was going to go out.

I had thought it would be good to let the shitty version out because it would break the Beatles, break the myth. It would be just us, with no trousers on and no glossy paint over the cover, and no hype: "This is what we are like with our trousers off would you please end the game now?"

But that didn't happen. We ended up doing *Abbey Road* quickly, and putting out something slick to preserve the myth. I am weak as well as strong, you know, and I wasn't going to fight for *Let It Be* because I really couldn't stand it.



THE ADVERTISING MARKETPLACE

FREE!

WANTED!

BELMO'S BEATLEG NEWS IS PROUD TO ANNOUNCE FREE CLASSIFIEDS!!

Starting next month readers may take advantage of a FREE Personal Classified Ad. As a service to Beatle fans and collectors, Beatleg News readers may now submit an ad of up to 50 words to be published in three issues...for FREE!!

Is there a special tape or album you are looking for? Got something you want to sell, buy or trade? Do you want to make new friends? Is there a message you want to pass along? Are you wondering about a Beatle fact? If so, sent your ad to BELMO'S BEATLEG NEWS.

Requirements: Your ads must be type written or neatly printed. If I can't read it, I won't print it. I also reserve editorial judgement on the contents. I may edit due to space considerations. This is a good deal, so don't miss out. Ads must be received by the 20th of the month preceding the issue in which it is to be printed. Happy Thanksgiving and Merry Christmas and a Fab New Year from Belmo.

HOUSEBOUND COLLECTOR

seeks latest and rarest disks. Tapes last resort. Will buy or trade for my doubles. Help! Ken #88, 220 Redwood Highway, Mill Valley, California 94941

GET B.A.C.K. (Beatle Appreciation Club of Kansas). Membership just \$5/yr. Write to: Get B.A.C.K., 814 Lindenwood, Topeka, Kansas 66606.

WANTED: "Somewhere In England" boot. \$50. Eddie Veltman, 407 S. Pine, Centralia, Ill. 62801.

Beatles Get Back Book

From the Let It Be box set. It contains the original pictures and script from the movie Let It Be. 65 glossy full colour pages 8.5x11" plus 25 pages of the original script. Available for \$13.98 + \$4.50 Shipping

Taq Distribution®
C.P.33-Joliet-Québec-Canada-Jok 110



HELP!HELP!HELP!HELP!!!!

Can anyone out there help BELMO find the following items. He will buy or trade for them:

- 1: The four Avedon color posters of the Beatles (as shown).
- 2: At The BEEB 4
- 3: Liverpool Again
- 4: What's It All About (Radio Series)
- 5: Talk Down Under II
- 6: Watching The Wheels (The acoustic version)

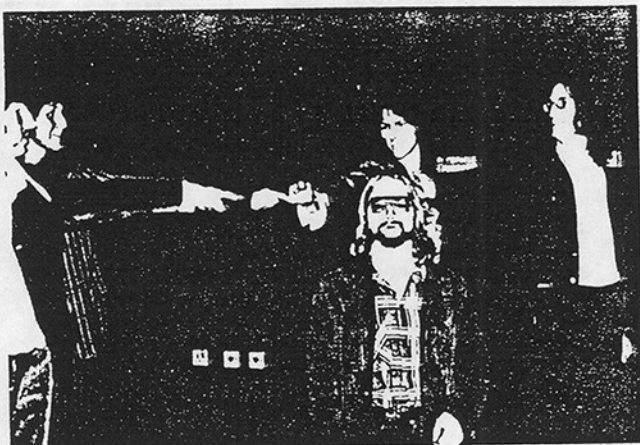
PLUS THESE VIDEOS:

- 1: It Was Twenty Years Ago Today on Granada TV
- 2: Sergeant Pepper Special hosted by David Frost (May 7/8)
- 3: Making of A Hard Days Night
- 4: Scouse the Mouse
- 5: Born to Boogie
- 6: Blindman
- 7: Wonderwall
- 8: Dark Horse Concerts
- 9: Candlestick Park
- 10: The Cooler Film



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842 West 23rd
Anchorage, AK 99503

SUNTOON by Jim Phillips



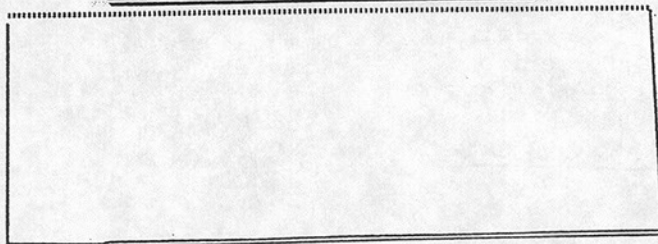
BELMO MEETS THE BEATLES
At Madame Tussauds 1974

"9" GOLDEN RULES OF TRADING

- I. Ye shall be timely in answering letters and sending out tapes.
- II. Ye shall provide legible lists for fellow traders.
- III. Ye shall record on quality tapes.
- IV. Ye shall list song titles with the tapes you send.
- V. Ye shall send tapes via airmail (especially to Alaska).
- VI. Ye shall package tapes neatly.
- VII. Ye shall send what is asked for.
- VIII. Ye shall not advertise an item ye do not have.
- IX. Ye shall not expect tapes if ye have not sent any. (The old "eye for eye", "tape for tape" rule. Very important.)



BELMO'S
BEATLEG NEWS
842 West 23rd
Anchorage, AK 99503



An Eye for the Future.

BELMO



Belmo Publishing
S.F. Belmer: Editor/Publisher
Anchorage, Alaska





BELMO'S BEATLEG NEWS

A NEWSLETTER FOR COLLECTORS



VOLUME TWO: ISSUE 12

JANUARY 1988

STILL FREE FOR A STAMP!

THE QUARRYMEN AT HOME

This is the companion volume to LIVERPOOL: MAY 1960. It is a MUST for any serious collector. It will probably cost you about \$30, but it's worth every penny.

There are no liner notes as suggested by the album cover. See the album reproduction of the cover accompanying this article for the song lineup.

I can't say enough about this record. It is much better than LIVERPOOL: MAY 1960 - if only for the fact that there are real songs here and not a lot of endless jams. You can hear the Quarrymen in their infancy, and can feel their energy. Buy this record if you can find it!



LOOOOKEEE HERE!!!

IN THIS ISSUE:

- * PAUL'S PIANO TAPES
- * BADFINGER LIVE
- * ANGELO MYSTERIOSO
- * PEPPER BOOT
- * WAR & PEACE
- * INSTANT ANALYSIS
- * PRETTY PICTURES

THE QUARRYMEN at home

- GEORGE HARRISON (lead guitar)
- PAUL MCCARTNEY (rhythm guitar)
- JOHN LENNON (rhythm guitar)
- STUART SUTCLIFFE (bass guitar)

THE LIVERPOOL REHEARSALS, SPRING 1960:
(for further details, see inside)

SIDE ONE

1. HALLELUJAH, I LOVE HER SO
(Charles) Lead singer: Paul
2. THE ONE AFTER 909 (version 1)
(Lennon/McCartney) Lead singer: John (and Paul)
3. I'LL ALWAYS BE IN LOVE WITH YOU
(Lennon) Lead singer: John
4. YOU'LL BE MINE
(An: Lennon/McCartney) Lead singer: Paul (and John)
5. MATCHBOX
(Penny) Lead singer: George
6. YOU JUST DON'T UNDERSTAND
(McCartney) Lead singer: Paul
7. SOME DAYS
(McCartney) Lead singer: Paul
8. THINKING OF LINKING
(McCartney) Instrumental

SIDE TWO

1. I'LL FOLLOW THE SUN
(McCartney/Lennon) Lead singer: Paul
 2. THE ONE AFTER 909 (version 2)
(Lennon/McCartney) Lead singer: Paul (and John)
 3. HEY DARLING
(McCartney/Harrison) Lead singer: Paul and George
 4. YOU MUST LIE EVERY DAY
(McCartney) Lead singer: Paul
 5. THE GUITAR-BOP
(An: Lennon/McCartney/Harrison) Instrumental
 6. WHEN YOUR HEARTACHES BEGIN
(An: Lennon/McCartney) Lead singer: John
 7. HELLO, LITTLE GIRL
(Lennon/McCartney) Lead singer: John (and Paul)
- and from 1960
8. THAT I'LL BE THE DAY
(Hobby/Alison/Petty) Lead singer: John



EDITORIAL

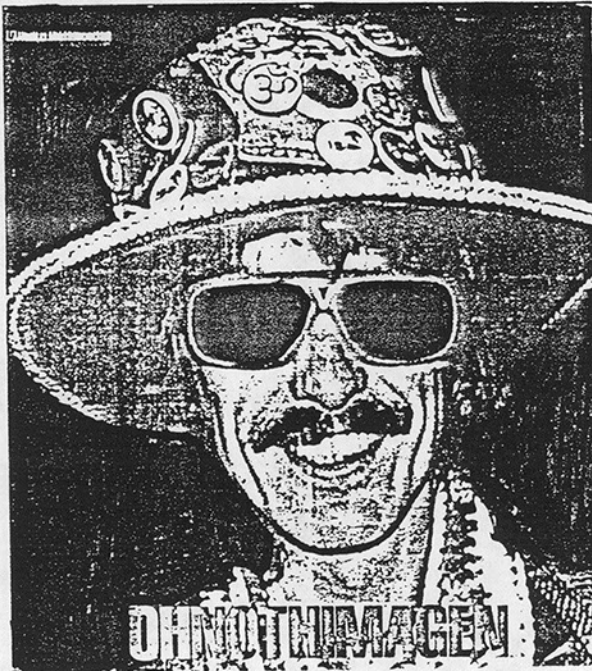
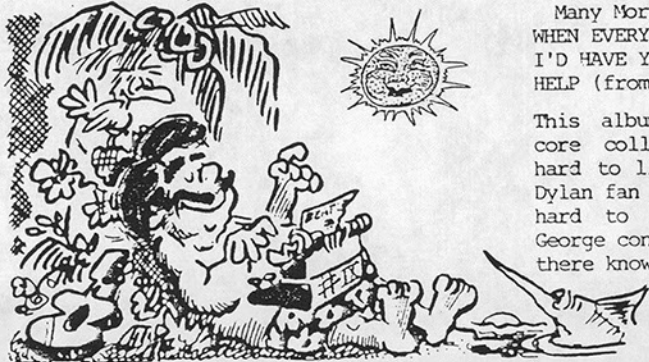
Welcome to the first issue of the Beatleg News for 1988. I hope everyone had a wonderful holiday season. Mine was great it was filled with sun and fun on the beaches of Maui, Kona, and Waikiki. (I came back to 55 inches of snow!)

It has been a while since the last issue, so there is a lot of catching up to do. As you can see, the newsletter is still "Free for a Stamp". I'm not sure how long I can continue doing it this way. Each issue costs me about 80¢ to print and mail. And soon I'll be using my new Amiga 500 to publish the newsletter. So there is a good possibility I'll have to ask for a subscription fee sometime in the near future. What do you think of \$5 a year? I'm open to ideas, suggestions, and opinions.

You'll find reviews on important new releases and collectors' tapes in this issue. Also, an exclusive interview with Joey Molland of Badfinger as well as concert photos. There are several good articles written by readers of the News which you should find quite valuable. Also included are the ever-present stolen articles, photos and odds & ends. I'd also ask you to look carefully at the Want Ads - there are some fine sources here for the serious collector.

And, as always, I want to thank all the contributors who made this issue very special. And should any of you have something you'd like to see published in the news, please feel free to send it. I'm especially interested in zeroxes of album covers, liner notes, and news clippings.

*Peace, Behr**



HARRISON & DYLAN MEET J CASH

The legendary meeting of Bob and George in May of 1970 has been preserved on vinyl. Recorded during the making of Dylan's SELF PORTRAIT album, there are a number of gems on this record (quality: fair).

The album opens with an interview (1985) with Dylan who kind of admits to George being at the sessions. Either Bob couldn't remember or didn't want to remember. (I think he still hasn't recovered from his accident.)

The songs:

HARD TRAVELIN' (Song to Woosy)
MAMA YOU'VE BEEN ON MY MIND
DON'T THINK TWICE
YESTERDAY
GOIN' BACK TO NYC (Tom Thumb's Blues)
DA DO RON RON
THOUSAND MILES BEHIND (One Too Many Mornings)
WHEN EVERYBODY COMES TO TOWN
I'D HAVE YOU ANYTIME
HELP (from when & where?)

This album is for the hard-core collector. I found it hard to listen to. But I'm no Dylan fan either. Also, it was hard to discern just where George contributed. Anyone out there know?

ONOTHIMAGEN

The long-awaited return of L'Angelo Misterioso is finally here! And it has been well worth the wait.

ONOTHIMAGEN (as it's spelled on the back cover) is a 12 lp set in a full-color cover. It is made by LOKA Productions/Ganga Distributors. The set is divided into four parts:

Part 1: HANDMADE MUSIC

SHANGHAI SURPRISE (vocal duet with Vicki Brown)
SOMEPLACE ELSE (original)
BREATH AWAY FROM HEAVEN (original version)
I DON'T WANT TO DO IT (remix)
TIME BANDITS (Original theme)
DREAM AWAY (original version)

Part 2: DEMOS & SUCH

I DON'T WANT TO DO IT (demo)
ABANDONED LOVE (unreleased)
SUE ME SUE YOU BLUES (demo)
THE PIRATE SONG
I DON'T CARE ANYMORE (Unreleased)
DARK HORSE (demo)
I DON'T WANT TO DO IT (original mix)

Part 3: ELSEWHERE IN ENGLAND

FLYING HOUR
LAY HIS HEAD (original)
SAT SINGING
TEARS OF THE WORLD
SAVE THE WORLD (new version)

Part 4: ROCKABILLY ROOTS

(From Carl Perkins Special)

EVERYBODY'S TRYING TO BE A
BABY
YOUR TRUE LOVE
THE WORLD IS WAITING FOR THE
SUNRISE
SUN RECORDS MEDLEY
GLAD ALL OVER
WHOLE LOTTA SHAKIN' GOIN' ON
GONE GONE GONE
BLUE SUEDE SHOES

Fans of George will want to get this record set. The music is clear and very well recorded. It is a great overview of George's talent as a songwriter and musician. Plus, to finally have these songs on vinyl is truly FAB. And if you like love songs then give the unreleased song ABANDONED LOVE a close listen. It is a beautiful piece of music. I'm sure will appear on future Harrison album. BUT IT!! (All glories to Sr Krishna.)

MS 317508



VOL. 5

THE BEATLES AT THE BEEB

ELECTRIFYING RADIO PERFORMANCES BY ENGLAND'S
Paul McCartney, John Lennon, George Harrison and Ringo Starr



SIDE ONE

Pop Go The Beatles (9), August 13, 1963
Recorded July 16, 1963, 6:00 - 8:30 p.m.
BBC Paris Studio, Lower Regent Street, London
Emcee: Rodney Burke

1. **POP GO THE BEATLES**
(Trad., arr. Patrick)
2. **LONG TALL SALLY**
(Johnson-Penniman-Blackwell)
3. **PLEASE PLEASE ME**
(McCartney-Lennon)
4. **SHE LOVES YOU**
(McCartney-Lennon)
5. **YOU REALLY GOTTA HOLD ON ME**
(Robinson)
6. **I'LL GET YOU**
(McCartney-Lennon)
7. **I GOT A WOMAN**
(Charles-Richards)
8. **POP GO THE BEATLES**
(Trad., arr. Patrick)

Pop Go The Beatles (10), Aug. 20, 1963
Recorded July 16, 1963, 8:45 - 10:30 p.m.
BBC Paris Studio, London
Emcee: Rodney Burke

9. **SHE LOVES YOU**
(McCartney-Lennon)
10. **WORDS OF LOVE**
(Holly)

SIDE TWO

1. **GLAD ALL OVER**
(Schroeder-Tepper-Bennett)
2. **I JUST DON'T UNDERSTAND**
(Wilkin-Westberry)
3. **(There's A) DEVIL IN HER HEART**
(Dropkin)
4. **SLOW DOWN**
(Williams)

Pop Go The Beatles (11), August 27, 1963
Recorded August 1, 1963, 1:30 - 4:00 p.m.
The Playhouse Theater, Manchester
Emcee: Rodney Burke

5. **OOH! MY SOUL**
(Penniman)
6. **DON'T EVER CHANGE**
(Goffin-King)
7. **TWIST AND SHOUT**
(Russell-Medley)

Pop Go The Beatles (12), September 3, 1963
Recorded August 1, 1963, 4:00 - 6:00 p.m.
The Playhouse Theater, Manchester
Emcee: Rodney Burke

8. **THERE'S A PLACE**
(McCartney-Lennon)
9. **HONEY DON'T**
(Perkins)
10. **ROLL OVER BEETHOVEN**
(Berry)

VOL: 6

SIDE ONE

Pop Go The Beatles (13), September 13, 1963
Recorded September 3, 1963, 2:00 - 4:30 p.m.
Number 2 studio, BBC Aeolian Hall, 135-137 New Bond Street, London
Emcee: Rodney Burke

1. **TOO MUCH MONKEY BUSINESS**
(Berry)
2. **LOVE ME DO**
(McCartney-Lennon)
3. **SHE LOVES YOU**
(McCartney-Lennon)
4. **I'LL GET YOU**
(McCartney-Lennon)
5. **A TASTE OF HONEY**
(Marlow-Scott)
6. **THE HIPPI HIPPY SHAKE**
(Romero)

Pop Go The Beatles (14), September 17, 1963
Recorded September 3, 1963, 5:00 - 7:30 p.m.
Number 2 studio, BBC Aeolian Hall, London
Emcee: Rodney Burke

7. **CHAINS**
(Goffin-King)
8. **YOU REALLY GOTTA HOLD ON ME**
(Robinson)

SIDE TWO

1. **MISERY**
(McCartney-Lennon)
2. **LUCILLE**
(Penniman-Collins)
3. **FROM ME TO YOU**
(McCartney-Lennon)
4. **BOYS**
(Dixon-Farrell)

Pop Go The Beatles (15), September 24, 1963
Recorded September 3, 1963, 8:00 - 10:30 p.m.
Number 2 studio, BBC Aeolian Hall, London
Emcee: Rodney Burke

5. **SHE LOVES YOU**
(McCartney-Lennon)
6. **ASK ME WHY**
(McCartney-Lennon)
7. **(There's A) DEVIL IN HER HEART**
(Dropkin)
8. **I SAW HER STANDING THERE**
(McCartney-Lennon)
9. **SURE TO FALL (In Love With You)**
(Perkins-Clauch-Cantrell)
10. **TWIST AND SHOUT**
(Russell-Medley)

POP GO THE BEATLES!

THE BEATLES: AT THE BEEB

This excellent series continues with volumes 4, 5, and 6. If you don't have them, you better do so. The listings for each album are shown as they appear on the album covers.

Note: Volume 7 is due out at press time.

Added note: I just heard there will be American versions of the BEEB albums released as 2-LP sets with gatefold covers. These will retail from \$18 to \$22 a set.

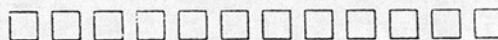
THE BEATLES AT THE BEEB



THE BEATLES AT THE BEEB



THE BEATLES AT THE BEEB 4



Side One

Pop Go the Beatles (6), July 27, 1963
Recorded July 10, 1963, 10:30 a.m. - 1:30 p.m.
Number 2 studio, BBC Aeolian Hall, 135-137 New Bond Street, London
Emcee: Rodney Burke

1. **SWEET LITTLE SIXTEEN** (Berry)
2. **NOTHIN' SHAKIN' (BUT THE LEAVES ON THE TREES)**
(Colacrai-Gluck-Fontaine-Lampert)
3. **LONESOME TEARS IN MY EYES** (Burnette-Burnette-Bullison-Mortimer)
4. **SO HOW COME I NO ONE LOVES ME** (Bryant)

Pop Go the Beatles (7), July 30, 1963
Recorded July 10, 1963, 1:30 p.m. - 3:30 p.m.
Number 2 studio, BBC Aeolian Hall, London
Emcee: Rodney Burke

5. **MEMPHIS, TENNESSEE** (Berry)
6. **DO YOU WANNA KNOW A SECRET?** (McCartney-Lennon)
7. **TILL THERE WAS YOU** (Wilson)
8. **MATCHBOX** (Perkins)
9. **PLEASE MR. POSTMAN** (Holland-Nateman-Gordy)
10. **THE HIPPI HIPPY SHAKE** (Romero)

Side Two

Pop Go the Beatles (8), August 6, 1963
Recorded July 16, 1963, 3:00 - 5:00 p.m.
BBC Paris Studio, Lower Regent Street, London
Emcee: Rodney Burke

1. **POP GO THE BEATLES** (Trad., arr. Patrick)
2. **I'M GONNA SIT RIGHT DOWN AND CRY OVER YOU** (Thomas-Biggs)
3. **CRYING, WAITING, HOPING** (Holly)
4. **KANSAS CITY/HEY-HEY-HEY-HEY!** (Leiber-Stoller-Penniman)
5. **TO KNOW HER IS TO LOVE HER** (Spector)
6. **THE HONEYMOON SONG** (Theodorakis)
7. **TWIST AND SHOUT** (Russell-Medley)
8. **POP GO THE BEATLES** (Trad., arr. Patrick)



Belmo's Beatleg Christmas® 1987

CLASSIFIED DOCUMENT

Left Side

EVERY WHERE IT'S CHRISTMAS: The Fab Four
BLACKBIRD: Bobby McFerrin
I CAN'T CRY: Lindy Rains
EIGHT DAYS A WEEK: Lindy Rains
MAN WE WAS LOWLY: Imagine
BE HERE NOW: Imagine
DOCTOR UP IT: Doug Sulpy
VOID NEVER SLEEPS: Backwards Traveller
COME TOO LONG: Belmo
TICKET TO RIDE: Guy Ridley
FOR NO ONE: Ken Jacobs
ROCK & ROLL FROM THE HEART: Tytus Canby
COLD TURKEY SANDWICH: Llong
MAGICAL MYSTERY TOUR TOUR: Doppelgangers
TRANSPLANT: Ken Oth
WONDERFUL CHRISTMAS: Bing McCartney
SANTA CLAUS: Uncle Wilkie & Elf Belmo
BEATLE WISHES: The Fab Four

Right Side

WISHING YOU PETE BEST: The 5th Beatle
BRIGHTLY WAS THE KNIGHT: The Fab Four
PLEASE MR. POSTMAN: Apple Bonkers
TWIST & SHOUT: Day Trippers
FROZEN JAP: Ken Jacobs
STRAWBERRY FIELDS: Guy & Maggie Ridley
HERE, THERE & EVERYWHERE: Ken Jacobs
MISSISSIPPI WOMAN: Peggy Ochap
I'M A LOSER: Paul McMoone
DECATZ: Pos
SERGEANT PEPPER TOUR: Doppelgangers
99 NOITULOVER: Sinned
WAR IS OVER: Dreamers of Peace
THAT'LL BE THE DAY (Special Edit): Quarrymen
THE BIG FINALE: The Fab Four
ONE LAST WORD (OR 2): The Talking Turk

BELMO'S BEATLEG CHRISTMAS is dedicated to the memory of John Ono Lennon. Let's continue his quest for world peace.

BELMO'S BEATLEG CHRISTMAS

Review by Thom Whetston of KNE-FM Radio

I was apprehensive when I started to hear this; I didn't want to hurt anyone's feelings. But I was very pleased to find that there's a LOT of talented people with different ideas and perspectives of what the Beatles mean. The only thing that made me a little mad was that I received my copy on Christmas Eve on the way home from recording my Christmas special. I would have used it!

If you participated, thank you. If you didn't...GET THIS TAPE. Buy several for your friends.

Everyone did a wonderful job. My two faves were the Bobby McFerrin (Does Dr. Demento know about this guy?) and the Guy Ridley tracks.

Try it, you'll like it. GET THIS TAPE!

(Belmo comments: Thanks for the great review, Thom. I think there are a great many wonderful songs on the tape. I was certainly pleased by the number of great entries I received on such short notice.

Some of you who received the tape may have received a poor sounding copy. Unbeknownst to me one of my tape machines was dying at the time. So if you are unhappy with the sound quality (excessive tape noise & warble), just return to me and I'll send you a PRIMO copy. My apologies.)

Finally, due to the success of BELMO'S BEATLEG CHRISTMAS TAPE 1987, I am proud to announce there will be a BEATLEG CHRISTMAS 1988. So begin work on your songs and creations for the next tape. I'm sure it will be a blockbuster. (Joey Molland and Badfinger have already contributed to the 1988 Christmas Tape!)

BELMO AIRS BEATLE RARITIES

At press time Belmo is preparing an hour-long radio program for an Anchorage radio station. It will be a weekly program covering the rarest of the Beatles' recordings. Stay tuned to this space for more information on the show and how you can get your copies of the programs.

?: If vegetarians eat vegetables, do humanitarians...?

Instant Analysis' latest release is a collection of previously available songs, though not all on vinyl. Here's the rundown:

Side 1:

LONG TALL SALLY (Wings Live 1973)
FOR NO ONE (Paul, outtake from Broadstreet)
PEGGY SUE (Paul, outtake 1974)
I'M GONNA LOVE YOU TOO (Paul, Outtake 1974)
LADY MADONNA (Wings, soundboard NYC 1976)
WHO CAN SEE IT? (George, Vancouver 1974)
I'LL FOLLOW THE SUN (Beatles, rehearsal 1960)
A DAY IN THE LIFE (Beatles, outtake 1967)

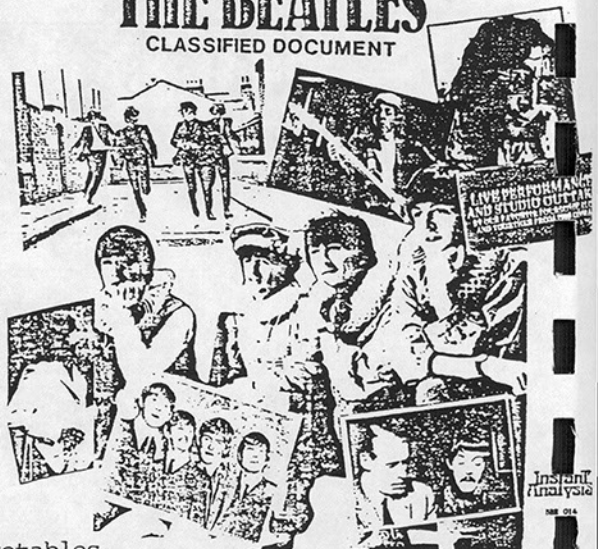
Side 2:

BORROWED TIME (John, outtake Double Fantasy Sessions 1980)
WOMAN (same)
I DON'T WANT TO FACE IT (same)
BEAUTIFUL BOY (same)
HONEY DON'T (Beatles, outtake 1968) This song not listed on the paper insert cover.
JUNIOR'S FARM (Wings, Live 1975)
ONE HAND CLAPPING (Wings, outtake 1974)

The sound is pretty good on this album. I'd say buy this record - just to have the Lennon material on plastic.

THE BEATLES

CLASSIFIED DOCUMENT



Instant Analysis
AGE 014



BELMO'S CHRISTMAS TAPE

by

Allen J. Wiener

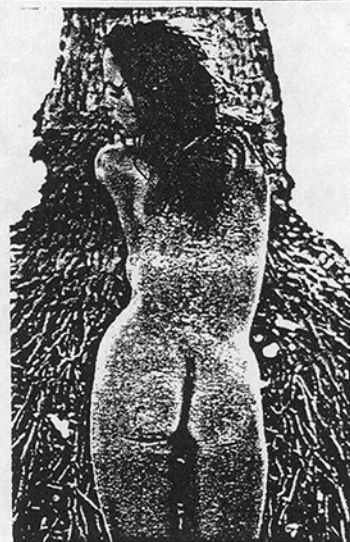
What a refreshing surprise to receive via the U.S. Postal Service "Belmo's Beatleg Christmas" cassette; and just in time for the holiday! Having scavenged the Christmas bins at most local record stores for a little rock 'n' roll Yule, I found this little delight more intriguing than all the rest. Not as polished as a commercial all-star album or the Phil Spector variety, but then if you wanted polish you could have purchased the mostly disappointing "A VERY SPECIAL CHRISTMAS".

The Belmo cassette includes more than 30 tracks, and all but a few are original pieces donated by readers of Belmo's Beatleg News. The real surprise was finding so many truly professional, talented song writers and singers among the contributors. While all are to be praised, I was especially impressed with Lindy Raines' voice on "I Can't Cry" and "Eight Days A Week". Belmo's own "Gone Too Long" is an original, Beatlesque treat, and Guy Ridley's duet with his young daughter, Maggie, on "Strawberry Fields" is lovely. Titus Canby's "Rock & Roll From The Heart" is a Lennon tribute incorporating phrases and titles from the age of Beatlemania, while Uncle Wilkie and Elf Belmo's "Santa Claus" is a fitting critique on the increasing commercial exploitation of the holiday. There's even a personal greeting to Belmo from ex-Beatle Pete Best, and Doug Sulpy, publisher of "Illegal Beatles" contributes the highly original "Doctor Up It". Peggy Ochap's "Mississippi Woman" is

another gem by a very talented vocalist. I also enjoyed Paul McMoono's low-key, folk-rock interpretation of "I'm A Loser".

There are clever experimental tracks using Beatles-inspired tape loops, avant-garde material, several excellent instrumentals, and clips from the Beatles' legendary Christmas fan club discs. You can even hear "Revolution #9" played backwards by Sinned and listed (appropriately) as "9# Noitulover", something even Yoko never thought of. There's also an edited version of the Quarrymen's "That'll Be The Day" and a closing message from Belmo reminiscent of the "Sgt. Pepper" inner groove. While it's not possible to mention all the tracks individually, all are worth hearing and show that there are a lot of very talented people out there reading the newsletter. The tape also conveys the informality and friendliness that underlies the Beatle fan community.

Fanzine audio issues are gaining in popularity. This is one in which fans may participate as well as enjoy.



BEATLEG NEWS BACK ISSUES

For American readers send cash or money order (payable to: S.F. Belmer - at: 842 West 23rd, Anchorage, AK 99503.)

Foreign readers must send an additional \$3 to cover postage. Money orders only.

Issue #1: 50¢
 " #2: \$1.00
 " #3: \$1.00
 " #4: \$1.50
 " #5: \$1.50
 " #6: \$1.25
 " #7: \$1.50
 " #8: \$1.50
 " #9/10: \$2.00
 Issue # 11: \$5.00
 (The audio issue)

Please include a LARGE SASE with your order.



BELMO'S BEATLEG CHRISTMAS 1987

For your copy of the tape, send just \$5 (cash or money order - payable to S.F. Belmer) to Belmo's Beatleg News, 842 West 23rd, Anchorage, AK 99503. This barely covers tape cost and postage. Let's call it a Christmas gift to you. For overseas readers please send \$12 to cover my costs. Thanks. A splendid time is guaranteed.





WILD WONDERS I

This is a rare find of Wings outtakes. Available only on tape (at this time), these tracks will most certainly make it onto vinyl in the near future. I want to thank my friend who sent me this great tape.
Now, for the songs:

SIGNS OF LOVE (78): This song sounds a bit like Coming Up. It's an instrumental with some great guitar work. Also contains some nice jazzy piano playing by Paul (I assume).

PLEASE COME HOME (77): Opens with some nice bass playing by Paul. Then Paul sings about love as only he can. It is not a strong song lyrically, but is still quite listenable. The sax solo in the middle eight is well done.

THE BEST IS YET TO COME (75): The sound quality on this song is poor, but what I could make out was a danceable tune. Linda does background vocals.

GO FOR THE BEER (78): This is a real rocker! Why hasn't this one been released? Some hot guitar playing on this one.

LOOKING INTO LOVE (74): Poor quality sound again. This one is as close to country as you can get. Paul must like to pretend he's Willie Nelson. This one should stay in the can.

SHAKE UP YOUR ENGINES (74): Another lost love song. This one highlighted by Paul on piano and a nice piece of guitar playing. It sounds just like him.

NEED A GUARANTEE OF LOVE (If It's Me You're Thinking Of) (74): Not a bad song, not exceptionally great either. The words lack any substance and the tune is kind of boring.

RUNAWAY TEENAGER (79): Paul put some synthesizer in this instrumental which lasts about 90 seconds. It's an ok tune, but nothing memorable.

JIMMY TAKES A RIDE (78): Poor sound but through the noise there can be heard a nice rock and roll song. With some work this could be a good song.

RELAX IN RED (78): Nice sound on this one. There's a whistled intro followed by some excellent singing and playing by Paul. Of all the songs on this tape, this is my favorite. Too bad it's cut off at the end.

NOTE: There is no way to be certain that these songs are even remotely connected with Paul or Wings. I think it sounds like Wings, but it is possible it's just another clever imitation. Any opinions from those who have heard the tape?

This is the latest McCartney boot; one which I reviewed in a previous issue. However, this time it is on vinyl and the sound quality is much clearer than on the tape I had received.

If you hadn't already guessed, the songs are from the TUG OF WAR and PIPES OF PEACE sessions. The songs are as follows:

BALL ROOM DANCING (TOW)
TAKE IT AWAY (TOW)
DRESS ME UP AS A ROBBER #1 (TOW)
THE POUND IS SINKING #1 (TOW)
KEEP UNDER COVER #1 (POP)
AVERAGE PERSON (POP)
DRESS ME UP AS A ROBBER # (INSTRUMENTAL) (TOW)
SWEETEST LITTLE SHOW IN TOWN (POP)
EBONY & IVORY (TOW)
THE POUND IS SINKING #2 (TOW)
KEEP UNDER COVER #2 (POP)
DRESS ME UP AS A ROBBER #3 (TOW)
WANDERLUST (TOW)
TAKE HER BACK JACK (POP)
WE ALL STAND TOGETHER (POP)
BOIL CRISIS (POP)

This is a good album containing some rare outtakes. I recommend you get this one.





Badfinger

A 1974 publicity shot.

JOEY MOLLAND & MARK HEALEY



PHOTO BY PEGGY OCHAP

Badfinger



PHOTO BY BELMO

REVIEW

Badfinger, once the apple of Apple's eye, came to Chilkoot Charlie's (where, as they are proud to say, "We cheat the other guy and pass the savings on to you.") in Anchorage, Alaska, on a cold winter night (January 3, 1988).

Outside Chilkoots the full moon cast an eerie glow on the city. At 15 degrees Fahrenheit ice crystals formed in the cold air and attached themselves to dormant pine trees and steam-blowing hookers looking for a John in Spenard (Home of Chilkoots, The Fly-By-Night Club, Mafia Mike's Pizza, Dr. Paine DDS, and Belmo.)

Inside Koots Badfinger played before a small crowd of about 250 people. The first set was a short 40 minutes - after starting nearly 45 minutes late. This caused some loud grumblings among the fans who had paid \$12 apiece. The band played 12 songs (including just 3 old favorites: "Baby Blue", "Day After Day", and "Midnight Sun").

The sound in the club was distorted and extremely loud - the vocals barely discernable above the bass and drums. Joey Molland (the only member left from the original Badfinger group of 1968) had a sore

voice from a cold he had gotten in Alaska's climate.

Badfinger, however, did play hard for the crowd. They are very good musicians and did well under the circumstances. It was a shame the sound man didn't know what he was doing.

The second set began on time and was well-received. It lasted a full hour and concluded with a rocking rendition of "Roll Over Beethoven".

My thanks to Joey for taking the time to visit with me, and to their manager, Tiny, for making it all possible. The next time I hear Badfinger I hope it's on a long-awaited new album! The best to you, Badfinger.

(Postscript: One point I have not addressed here is this: Is Joey Molland Badfinger? One might also ask if Roger Waters is Pink Floyd, or Mick Jagger the Stones, or George Harrison the....)



CHILKOOT CHARLIE'S

REVIEW **Badfinger**

IN ALASKA



INTERVIEW
BY
BELMO

BADFINGER INTERVIEW

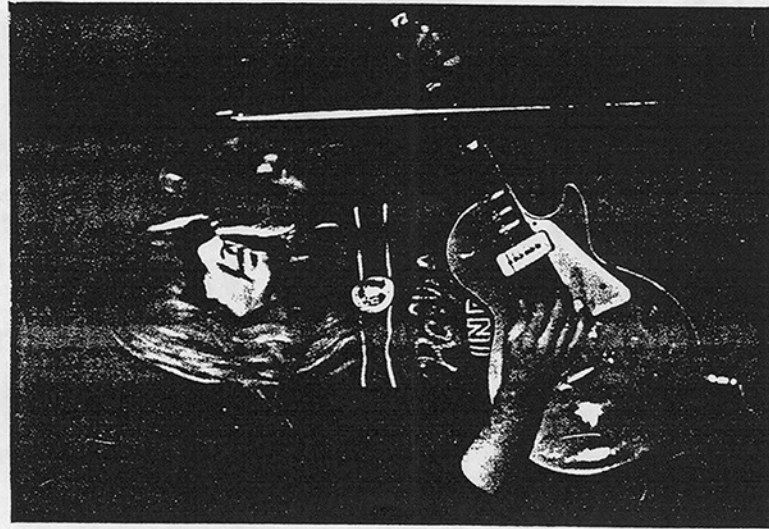
This interview took place in the dressing room behind the stage at Chilkoot Charlie's in Anchorage on January 3.

BEN: Who is presently in the band and where are they from?
JOEY: On guitar we have a fellow named Randy Anderson.

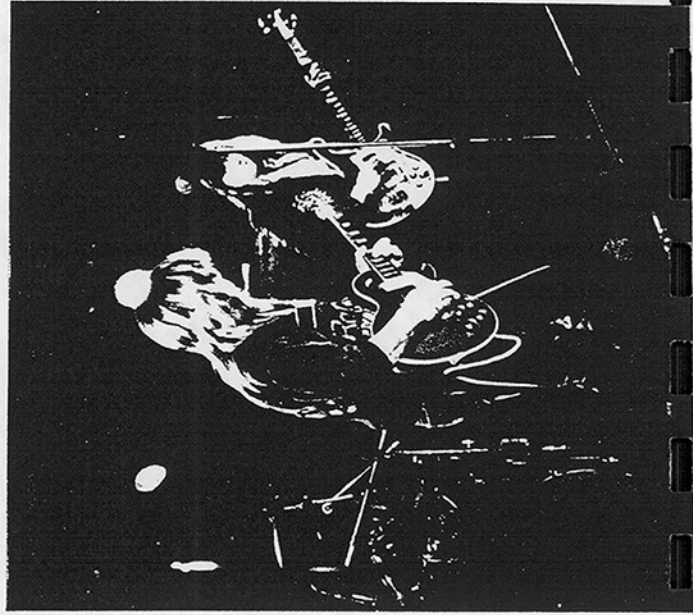
(At this point we were interrupted by a chap from Koots who asked Joey why they never played "No Matter What" or "Come and Get It").

JOEY: Well, my voice is really f*cked up. It's really bad. It's really croaked out, so we're just trying to do the numbers that we can do good. Even on those, it's...on "Day After Day" it's f*cking YAAAGH!

...and what we do with "No Matter What" is, we usually do it as an encore. Or we do "Roll Over Beethoven",... "Come Get It", we do it now and again. (Laughs)



JOEY MOLLAND (original member is currently touring America with Badfinger: Apple Records)



When you got to Alaska?

JOEY: We played in Fairbanks. That was on New Years Eve. Then last night we played at a place called The Center. From here we're going up to Wasilla, then we're going back to Homer. Then we're going back to the States, or the Lower 48 as you'd call it.

BBN: Do you have a long tour planned for the Lower 48?

JOEY: Well, what we did was, we put a band together about 15 months ago - me and the original drummer, Mike Gibbins. We changed the lineup so much since then, we started out as a 6-piece band, then went to five, then to a 4-piece. Then last August Mike decided he didn't want to do it anymore. He didn't want to go on the road anymore. He wanted to make records and stuff, but he didn't want to go on the road. The real problem there is there is no other way to get a band together. So we got another drummer.

BBN: Now, what is your line up?

JOEY: There's Randy Anderson on guitar. He's originally from Minneapolis. The bass player's name is Mark Healey. He's from Madison, Wisconsin. The drummer right now is Paul Peterson. He's from Minnesota. And myself, I'm from Liverpool England.

BBN: You played the Cavern?

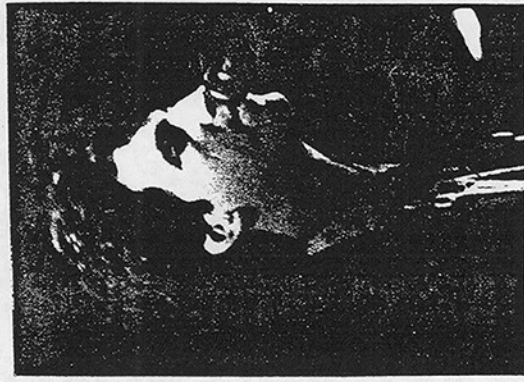
JOEY: Yeah, right. I played it when I was 15 or 16 years old. That's been 25 years ago.

We've been working, and working and working, writing new songs. We've got a couple of record deals offered to us. Capitol Records has talked to us and a record company in Texas, and a group of people down in Florida who want to form a record company and sign us.

The thing is as long as we play and make money for ourselves, then we can make a good decision. We can do it proper when the time comes to do it.



MARK HEALEY: BASS



RANDY ANDERSON: GUITAR



JOEY

So we've been on the road about 15 months. Just getting the band around the country. We played everywhere from Key West all the way up to here. We played New York City all the way across to Oahu. So we've really pretty much covered this country. We'll have about four days off before we go to Detroit and the East Coast.

BBN: Are you still getting royalties from your records?

JOEY: Yes, but you know it's not a fortune. It is a few bob though.

BBN: What's wrong with Apple? Why aren't they re-releasing your albums?

JOEY: They told me the old stuff would be released on CD. About six or seven months ago. So in '88 there will be some Badfinger CDs out. I'm pretty sure they'll put "Straight Up" out and "No Dice".

BBN: You know there are a couple of Badfinger bootlegs out.

JOEY: The Best of Badfinger with a pink cover. Live at Vancouver is out. The BBC Tapes are out too. The people

have even started to bootleg our records. So I don't know why Apple doesn't put our records out. It doesn't make any sense.

BBN: You guys have always had trouble with Apple, though, right?

JOEY: No.No.No. We must clear that up. We never had trouble with Apple. The trouble we had was with our business manager. He stole our money. The reason Apple got involved was because we asked them not to pay any more royalties. They were nice enough to say OK. And they kept the money in an escrow account for us, so our old business manager couldn't get to it. So it was in this escrow account and never released until 1985 when it was released. And then we got the money! YEAH!

BBN: Do you have a lot of Badfinger tunes in the vaults?

JOEY: There's a Badfinger album never released by Warner Brothers after I left the band. It's called "Head First". We also recorded "Ass" twice.

PHOTOS BY Peggy Ochap & Belmo
LAYOUT BY PEGGY OCHAP

Special Report



FORETASTE

Shame. Shame. Shame. Shame on the people who put this out.

When I heard there was a bootleg of SGT. PEPPER, I got excited. When I opened the mail and saw the cover I was impressed - full color cover with an outtake photo on the front and back, nicely printed. The liner notes promised great things.

Alas! After several listenings I determined this was not a working version of SGT. PEPPER as I had hoped, but a cleverly remixed version of the album. Someone has added reverb here, echo there, sound effects everywhere. It might make for an interesting addition to a fan's collection, but it is not the Beatles' work.

Here are the tracks:

- 1: Sgt. Pepper - demo drum track
- 2: With A Little Help: Demo drum track
- 3: Lucy in the Sky: Phased vocals, dual bass on middle eight, hand claps at end
- 4: Getting Better: Malocean intro and closing, strings on middle eight
- 5: Fixing a Hole: Demo drum and bass tracks, additional percussion on middle eight
- 6: She's Leaving Home (Ver.1)
- 7: She's Leaving Home (Ver.2): Double-tracked vocal
- 8: Mr. Kite (Ver.1): Demo drum track, additional organ parts on middle eight, different organ track on third verse, backwards tape loop

9: Mr. Kite (Ver.2): Double tracked vocal, backwards organ tracks and bass "counterpoint" on middle eight

10: Within You: Different dilruba and mellotron intro, blanket mellotron tone runs throughout

11: When I'm 65 (Ver.1): Demo drum and bass track, additional assorted percussion

12: When I'm 64 (Ver.2): Double tracked percussion and vocals, vocal delay

13: Lovely Rita: Phased vocals

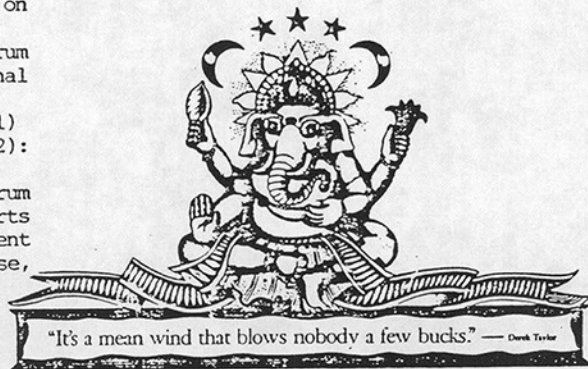
14: Good Morning: Different longer intro and closing

15: Pepper Reprise: Extended drum intro, phased ending

16: A Day in the Life (Ver.1): Phased front vocals and chord ending

17: A Day in the Life (Ver.2): Work up version from acetate, different vocal tracks, no orchestra, engineers count on middle eight

A Day in the Life (Ver.2) is the same one currently available on the boot: It Was 20 Years Ago Today. It also sounds scratchy, but is the only song worth having on the album. (Though some may argue this point.)



GRAPEVINE

Beatles appeal Capitol/EMI ruling

The lawyers representing the three surviving Beatles and Yoko Ono plan to file an appeal in their case against Capitol/EMI, seeking to "reinstate fundamental and fraudulent breaches of contract" which the Beatles contend will let them sue for punitive damages.

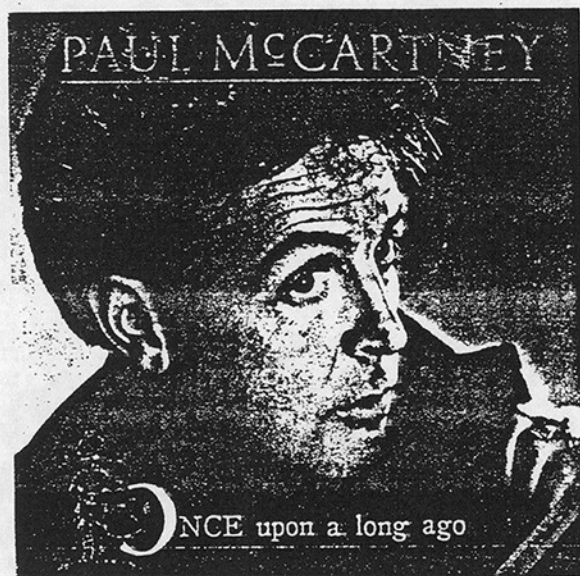
The appeal overturns a ruling by Supreme Court Justice Michael Dontzin, who let stand the Beatles' case seeking \$30 million in other damages and the return of their master recordings. Beatles' lawyer Leonard Marks is asking for an additional \$50 million, saying, "Justice Dontzin's ruling did not address the merits of our case, but merely said that some of our causes of action are covered in the breach of contract portion of the suit. We disagree and continue to believe that the conduct of Capitol/EMI has been so outrageous that our clients are entitled to punitive damages in addition to the return of the Beatles master tapes and all monies that are owed the Beatles."

Harrison Confirms It: No Beatles-Elvis Sessions

For two decades there has been a long-unanswered question of whether the Beatles and Elvis Presley played and recorded music together when they met in the '60s. The group was brought to Presley's Los Angeles home in 1965, but now, according to George Harrison in a *Creem* magazine interview, it can be told: they did not jam. Harrison admitted that the Beatles smoked marijuana before the meeting, but says as far as he recalls, no music was made. "I've had a lot of brain fades since that period," he admits, but although he remembers that Elvis was playing a bass when they entered, they didn't collaborate. Still, he said, "It was a good night."

Animated "Strawberry Fields" scheduled for 1988 release

Al Brodax, who produced the Beatles' animated film *Yellow Submarine*, is preparing for an animated version of the Beatles' "Strawberry Fields Forever." This time, though, Michael Jackson, who owns the copyright on many of the Beatles' tunes, and others will be singing on the soundtrack. Unlike *Yellow Submarine*, the Beatles' characters will not appear on the screen in *Strawberry Fields Forever*. Brodax is planning to use characters from Beatles' songs, like Michelle, Jude and Fool on the Hill. The film is already budgeted at \$7 million and is expected to go higher due to the 3-D animation techniques being utilized to create a totally unique animated look. According to the producer, Jackson, who loves these types of fantasies, wants to participate. Brodax expects a 1988 release and claims that two studios are bidding for the film.



CDR 6170



- | | |
|---|--|
| <p>1. ONCE UPON A LONG AGO 4:12
 <small>(McCartney)</small>
 <small>PRODUCED BY PAUL MCCARTNEY</small>
 <small>Published by Sony Music Inc.</small></p> <p>3. DON'T GET AROUND MUCH ANYMORE 2:51
 <small>(William, Brown)</small>
 <small>PRODUCED BY PAUL MCCARTNEY</small>
 <small>Published by Sony Music Inc.</small></p> | <p>2. BACK ON MY FEET 4:21
 <small>(McCartney)</small>
 <small>PRODUCED BY PAUL MCCARTNEY</small>
 <small>Published by Sony Music Inc.</small></p> <p>4. KANSAS CITY 4:00
 <small>(Lester, Leiber)</small>
 <small>PRODUCED BY PAUL MCCARTNEY</small>
 <small>Published by Sony Music Inc.</small></p> |
|---|--|

ONCE UPON A LONG AGO

I recently purchased this 4-song CD for \$18. The songs are: Once Upon a Long Ago, Back On My Feet, Don't Get Around Much Anymore, and Kansas City.

The taping of these and 16 other songs took place during the third week of July. Paul calls these his "One-take Sessions". Also recorded were Midnight Special, Lawdy Miss Clawdy and an extended version

of Once Upon a Long Ago. I do not know the other tracks recorded.

Hopefully the entire group of songs will be released on an album soon.

A final note: I saw a recent ad for a 45 by Paul called "You'll Never Walk Alone". It is a single release to benefit the Bradford City Fire Victims. Can anyone tell me more about this?

PAUL'S PIANO TAPES

I wish I knew where these tapes come from! But I guess it doesn't really matter - as long as they keep coming. I have a suspicion these songs are from a soundtrack of an unreleased video of Paul working at home on his piano. I'll list the song titles for you to peruse. There are really too many for me to write a description of each one.

MILLION MILES
 MULL OF KINTYRE
 I'LL GIVE YOU A RING
 DEATH CAB FOR CUTIE
 WOMAN KIND
 GETTING CLOSER
 ZEUS IN MY DREAMS
 ROCKESTRA THEME
 LETTING GO
 CALL ME BACK AGAIN
 TREAT HER GENTLY

YOU GAVE ME THE ANSWER
 WAITING FOR THE SUN TO SHINE
 SHE GOT IT GOOD
 THE PLACE FOR ME
 SUNSHINE IN HER HAIR
 GIRLFRIEND
 I LOST MY LITTLE GIRL
 PARTNER IN CRIME
 LUCY
 LOVE IS UNKNOWN
 SUICIDE
 I MET A MAN
 PARTNER IN CRIME

I have no information on when or where these songs were recorded. Anyone have any ideas?

As far as I know, these songs are not yet on vinyl in this form. I highly advise you to get your copy of this tape. Some of these songs have not been available in any form. My favorite song is PARTNER IN CRIME. It shows Paul's sense of humor and writing skills.

THE BEATLES ON CD

Three new CD's by the Beatles deserve a mention here.

THE BEATLES - FIRST :

Polydor has made available the Tony Sheridan tapes. The CD was printed in West Germany and has a nice sound. It come with a small booklet detailing the recording dates and musicians on each of the songs.

LIVE IN HAMBURG '62:

I knew K-tel would get around to doing something like this. But I'm actually grateful they did it. The sound is good on the CD and is an alternative to the Lingasong set. The one failing here is that only 20 songs from the Hamburg sessions were used. Evidently there were copywrite problems which prevented K-tel from using the other tunes.

THE DECCA SESSIONS 1/1/62:

Topline Records released this semi-legitimate CD. It is a good CD, but there are several songs conspicuous by their absence: HELLO LITTLE GIRL, LOVE OF THE LOVED, and LIKE DREAMERS DO. I guess Charly Charly Records didn't want to put the effort into getting permission to use these songs. Still, it's a must have for the CD Beatle collector.



REVIEWS



ROMA: This new 2 LP set comes to us from Rock Solid Records, apparently a fairly new line in the old bootleggers world. It combines the best of both worlds, so to speak. It has a wonderful full color cover of the famous matador suits pose, and one of the worst quality pressings I've run across in the last 10 years. The Rome concert is a very mediocre 65 audience tape which on the LP plays way too fast. For those of us with pitch control turntables this is nobig deal, but for those who don't, it's close to Chipmunk time. The other two sides feature a combination of the Philadelphia 64 show and one of the Japan 66 shows. Both are slower than normal and poorly edited into a greatest hits sort of show with once again a very poor pressing and vinyl that pops and hisses its way thru every side. On a scale of 1-10, a 5 is given only because of the 'rarity' of the Rome concert and the great cover shot which lures you into buying it.
(Review by BOFFO PRODUCTIONS)

THE JOHN LENNON SPECIAL: There will evidently be a "Westwood One" radio special airing in the new future. The tapes for the show supposedly come from Yoko herself. It's rumored that she sold nearly 300 hours of material to Westwood. Should anyone out there get a tape of the shows, please forward to me here in Alaska. (Unfortunately, no radio stations carry the Westwood programs here in the Last Frontier.)

BOOTLEG RUMORS

In my position as publisher of a publication on bootlegs, I often receive letters mentioning or hinting at possible new releases. Here are a few I've heard:

ALL THINGS MUST PASS: contains recording sessions outtakes of "Isn't It A Pity".

HELLO GOODBYE: an incredible outtake to be released by NEMS.

SGT. PEPPER 9-LP SET: A year by year history of the Beatles taken from a radio program in Europe.

WILD WONDERS II: More Wings outtakes from 74-79.

HARRISON CD BOOT: cuts unknown.

INCREDIBLE!: cuts unknown.

RINGO AGAIN: Ringo outtakes and demos. Said to include his version of "White Christmas" and "Call Me Lightning".

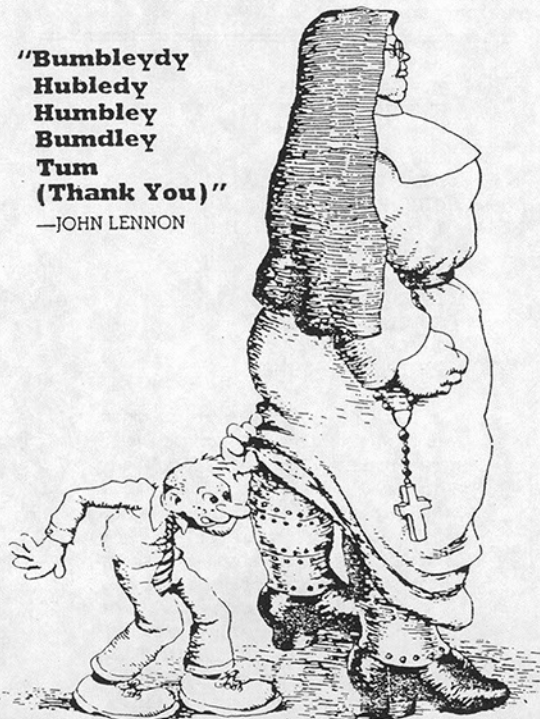
MASTERS AT WORK - LISTEN IN GOOD HEALTH: unknown tracks.

UNKNOWN SOURCE: cuts unknown.

DREAMWEAVER: A "Best Of" Lennon compilation. Tracks unknown.

**"Bumbleydy
Hubledy
Humbley
Bumdley
Tum
(Thank You)"**

—JOHN LENNON



CONFIRMED BOOTS

Known for a fact to exist, but unheard by me. Who can tell us more?

HOT WAX: previously released material.

BEST OF BENNETT: Interviews by Bennett of the Beatles and others.

A DARK HOARSE IN 74: Either the Vancouver or a compilation from several cities.

BEATLES INVADE EUROPE: songs from Paris 64, Royal Variety Show, Munich and New Musical Express.

HERE, THERE & EVERYWHERE: On Cicadelic Records 1968. Billed as a "Limited Edition 2000 Pressed", this album features non-edited and complete interviews conducted by Derek Taylor for KRLA Radio in 1965 while the Beatles were in the Bahamas working on HELP!

YESTERDAY & TOMORROW: this is a limited edition picture album of Paul on the "Tomorrow" show.

MAG TRAX: Previously available. Let It Be tracks.

THE LIVE BEATLES: New from Spain and released by Bulldog Records. The music is from Budokan Hall, July 2, 1966. It is on red vinyl and costs \$49.

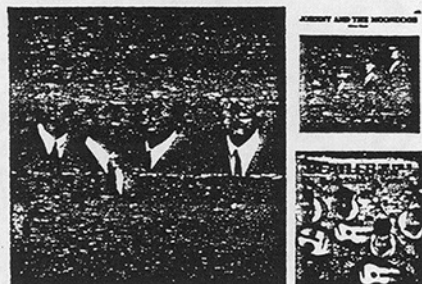
GOLDMINE: 2 LP set by Suna Records (USA 8086591 AAAA). This is a deluxe package featuring a full color cover depicting the Beatles standing side by side, with each one representing a different period in their career. George appears as he does in the Avedon poster, Paul's in his collarless suit, Ringo in his Pepper uniform, and John in his all-white Abbey Road attire.

The first LP is pressed in blue vinyl, the second in red. All the material is "Let It Be" outtakes and all of it apparently appeared previously on the 11 LP Box Set. The sound quality appears very good. Overall a nice job, and only about \$18.

(Review by Ted P.) Thanks, Ted!

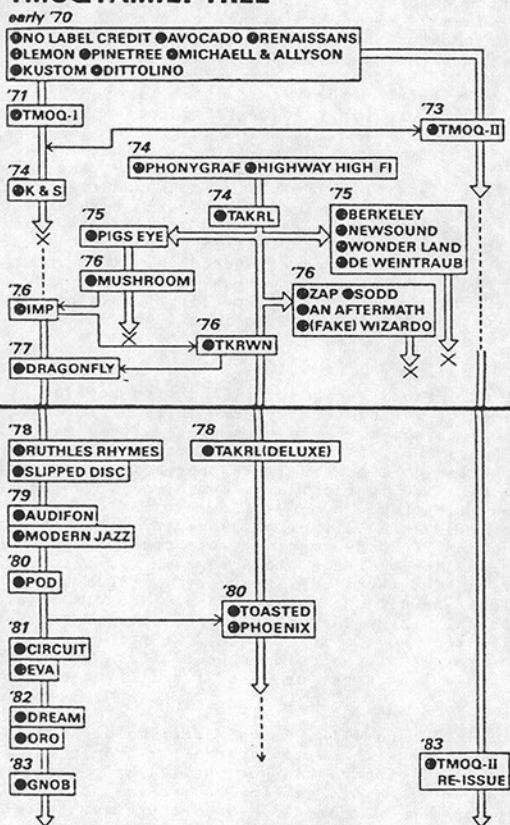
ビートルズ海賊盤事典・松本常男

BEATLES' BOOTLEGS



Our lives were the Beatles. We tried to seek out the footprints they marked in the history, the words and the notes they meant to create, even if they are only debris now. This book is the result.

TMOQ FAMILY TREE



This Is Not Here

BEATLES' BOOTLEGS

(review by Ken Orsh)

This compact (6" x 4"), lengthy (859 pages) book has one major drawback: 99% of the text is in Japanese. OK, so its only a drawback if you don't speak Japanese, like most of Belmont's readers, probably. However, it is packed with photos and information, as follows:

Color photos - This first 32 pages include rare (to me) pictures of the group, and pictures of "foreign", Japanese, Deccagone and bootleg album covers and various labels. A center photo section includes more rare group photos, and pictures of rare U.S., singles and bootleg covers, and picture and colored discs.

Beatles Story - Don't know what this says, but there's some nice black and white photos. Looks like a brief history.

Official Record Released (sic) Date - Discography of U.S., U.K. and Japanese LP's, EP's and 45's, 1962-1984; doesn't look to be complete, but a good start.

The next three chapters would make this book worth its weight in gold if I could only understand it all!

Technical Terms - A glossary (of course its in Japanese), apparently of technical terms used in the text. Nice to see, especially since most of these sorts of books never bother to tell us what they mean by a bootleg, as opposed to a pirate, counterfeit, etc.

All About Bootlegs - Short sections on counterfeits, pirates, bootlegs, home recordings and a few other topics.

Various Bootleggers - This appears to be a history and description of bootleg labels, including sections on TMOQ (covering 41 labels, from 1970 through 1983), TAKRL, Berkeley, Audifon, Deccagone, CEM, Wizardo, Melvin, Toke Milo, and minor labels. There are black and white photos of many of the labels, and, for you high-tech types or genealogy fans, a TMOQ family tree of labels.

Albums - 360 albums are included by alphabetical order (titles are in English); most are illustrated with black and white cover photos. Each album's songs are listed (in English), and there are apparent cross-references to other albums with the same songs as well as sound quality grading by song.

Let It Be Film Sessions - Text and a list of 149 songs from the Let It Be sessions.

Compacts - 30 EP's are included; similar to the Albums chapter.

Singles - 31 singles are included; similar to the Albums chapter.

Out Takes - Each Beatle song is listed with an apparent discussion of various out take versions. A matrix of "I'm Only Sleeping" versions is included.

Index of Titles - Alphabetical listing of song titles, with references to the albums on which they are included.

I looked into having this book translated into English, and was told I couldn't begin to afford it. I asked Pierian Press about an English printing and got about the same answer. Looks like we'll have to settle for the Japanese version for the foreseeable future.

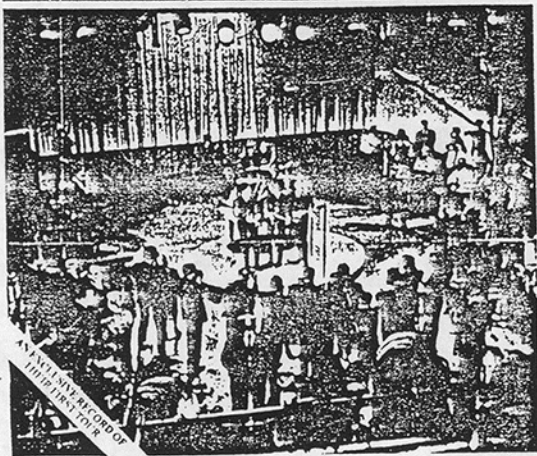
If you're interested in trying to find a copy, the author is Tsuneo Matsumoto, and the publisher is Kodan-sha Co. Ltd. (mailing address: 2-12-21 Otowa, Bunkyo-ku, Tokyo, Japan); ISBN#4-06-174171-5 (0), copyright 1985 Kitty Enterprises, Inc. I bought my copy about two years ago for \$15.00 and have seen it recently for about \$20.00.

Beatles' Bootlegs makes a good companion to Reinhart's *You Can't Do That*, and is more current and includes more foreign releases. There are enough photos and listings in English to make this a worthwhile investment for the serious collector.

"I'm Only Sleeping" テイク違い表			
レコード分類	ギターSE音の 挿入箇所	running everywhere at such a speed III they find there's	taking my time lying there and staring at the ceiling
		明 音	
①日・米盤"REVOLVER" (ステレオ) ②日盤"YESTERDAY AND TODAY" ③米盤"RARETIES"		"III they"の箇所のみギターSE音なし。 残り全部に入っている。	全(入っていない。
①米盤"YESTERDAY AND TODAY" (ステレオ、モノラル共にブラックと グリーン・レーベル)		全(入っていない。	"taking my"と"time"の間から 入っている。
①日・米盤"REVOLVER" (モノラル)		"III they find"のみギターSE音なし。 残り全部に入っている。	"lying"と"there"の間にギター SE音が入っている。
①米盤"YESTERDAY AND TODAY" (アップル・レーベル以降の) ②日・米盤"THE BEATLES BOX"		真中121本のギター、"they"から12本の ギターが入っている。	全(入っていない。

"I'm Only Sleeping" Matrix

JOHN LENNON • PAUL MCCARTNEY • GEORGE HARRISON • RINGO STARR • **WQAM-580C**
License: Pat. 40 100 000



Fab Four art

Special from the Chicago Tribune

They were a hit because of the great songs, but now several vintage Beatles albums are turning up as ... wall art.

The Apple Corp. recently took out national newspaper ads pushing "Classic Beatles Albums Covers" from "Abbey Road" (1969), "Sgt. Pepper's Lonely Hearts Club Band" (1967) and "With the Beatles" (first released in Britain in 1963).

"True to the spirit of the music and to the quality of the original cover art," reads the ad, "these collectible classics are printed on 80-lb. cover stock using the finest in multicolor offset lithography and measure 24-by-36 inches. And they've been created by designers of art prints for world-famous museums."

The prints, not available in stores, are \$25 each (plus \$3 postage), and are available by phoning 800-942-6200 or writing to Targeted Communications, Inc., 1025 Thomas Jefferson St., NW, Suite 400 East, Washington, D.C. 20007.

"Art is anything you can get away with."

—MARSHALL McLUHAN

"YEAH YEAH YEAH": One Big Beautiful Joke by The Kingfish

In the beginning, I thought it was really trendy to pop on the Hollywood Bowl or Tokyo 1966 bootleg, lay back and watch The Beatles perform on the insides of my eyelids. After all, that was the most we could do back then. Those terrible quality bootleg Super 8mm concert films were impossible to get, outrageously overpriced when you could find them and home video was still years in the future. I started collecting Beatles bootleg LP's in 1973 but quit in the early 80's after having been ripped-off a dozen times. As the years went by those pretty repackagings of "the same old stuff" got rather expensive and frankly quite tiresome. There were no excellent publications like Belmo's Beatleg News at the time, so buying bootlegs was getting to be a real gamble. The covers guaranteed "rare unreleased collectors gems" and in reality gave you zilch quality rehashes of the BBC broadcasts or the Let It Be sessions. Sad to say but after having amassed over 100 different worldwide Beatles bootleg LP's, my collecting finally went the way of the buffalo. As Popeye might have said, "That's all I can stand 'cause I can't stand no more!"

A friend of mine, to whom I sold many of the bootlegs, now has one of the finest Beatles records collections in the world with well over 1000 group, solo or Beatles related singles and LP's. He gave me a present about a month ago that just knocked my socks off. A strange 45rpm EP he'd picked up in a dusty New York City record shop simply entitled "Yeah Yeah Yeah". At first I gave him the usual "What the hell is this? I've never seen this before". After I examined it for a few minutes, it dawned on me that this record was a rather elaborate bootleg created by a manufacturer with a real sense of humor.

Let's start with the front cover. A banner across the lower left-hand corner says "An Exclusive Record Of Their First Tour". Wow, could it be some rare soundboard recordings of live performances? Well, alas no! The joking bootleggers used the word "record" to mean "an account of proceedings" versus a reference to the actual 7" disc itself. The cover photograph (produced in a sepia tinting from a picture originally taken in black & white) depicts none other than Ed Sullivan chatting with The Beatles road manager just above the aforementioned banner. Nowhere on the record itself is dear old Ed mentioned. The Beatles are pictured performing on a small circular stage without electric guitar cords nor an amplifier in sight. Poor Paul's last name suffered too. They referred to it as "Mc Cartney" instead of "McCartney". Why the gap between the "c" and "C"? Maybe Henny Youngman knows! The word "mono" in the upper right-hand corner is poorly reproduced cutting the letters "o" off at the bottom giving them the appearance of two flat tires. The bootleggers released the EP on the WQAM record label with the matrix number 580. Actually WQAM is a radio station in the Miami/Fort Lauderdale, Florida market and is at 560 on the AM dial. As a record company logo, they have pictured the "musical note" which was actually the first LP logo used domestically by Columbia Records in the late 1940's!

The back of the record jacket is filled with goodies as well. Two vertical photos of The Beatles are reprinted on the left-hand border. The top photo shows The Beatles (minus John) waving at a slightly out of focus camera. The bottom picture is from the common "swimming pool" series that originally appeared in Life Magazine when The Beatles were relaxing in Florida. Laughingly, the photo credits are given to Lion Films Ltd., a one-time great motion picture studio in Great Britain. To add an air of authenticity, the bootleggers reprinted the real EMI Records manufacturers credits along the bottom of the sleeve. The liner notes contain some chuckles too. Paul's last name suffers again, the words "February", "Englishman" and "He" (as in The Beatles) are not capitalized plus a variety of play on words. About the only thing they didn't include were the words "Paul Is Dead". Finally you see the initials E.J.D. printed at the far right-hand bottom corner of the cover. Could these be the initials of a great unknown comic bootlegger or does it really mean "Even John Is Dead"?

Unfortunately the record inside is really no big deal. It is strictly an interview EP with no music at all. Even then, I believe that the cuts are fairly common and not particularly collectible. They include press coverage of The Beatles arrival at Miami International Airport on February 13, 1964 plus live and telephone interviews at the Deauville Hotel. The WQAM disc jockeys involved are Rick Shaw, Lee Sherwood and Charlie Murdock. Here's the real zinger: the EP was released at 50rpm! The Beatles sound as if they come from the land of the Smurfs rather than Liverpool. To top it all off, the bootleggers printed a German trademark on the label plus the words "Not for broadcasting, copying or lending". Oh those wild and crazy guys!

The cover is the thing though and I was glad to see that it was laminated. This is a treasure to preserve for all time. It might have been in poor taste but I asked my friend who gave it to me how much he paid for it. "It was around four bucks" he said as we left his house to eat a \$12.00 pizza.

THE ADVERTISING MARKETPLACE

FREE!

BELMO'S BEATLEG NEWS IS PROUD TO ANNOUNCE FREE CLASSIFIEDS!!

Starting this month readers may take advantage of a FREE Personal Classified Ad. As a service to Beatle fans and collectors, Beatleg News readers may now submit an ad of up to 50 words to be published in three issues...for FREE!!

Is there a special tape or album you are looking for? Got something you want to sell, buy or trade? Do you want to make new friends? Is there a message you want to pass along? Are you wondering about a Beatle fact? If so, sent your ad to BELMO'S BEATLEG NEWS.

Requirements: Your ads must be type written or neatly printed. If I can't read it, I won't print it. I also reserve editorial judgement on the contents. I may edit due to space considerations. This is a good deal, so don't miss out. Ads must be received by the 20th of the month preceding the issue in which it is to be printed. Happy Thanksgiving and Merry Christmas and a Fab New Year from Belmo.

DISC COLLECTOR.

3538 QUIVAS ST. DENVER, COLO. 80211

DISC COLLECTOR: Rare Beatles on Vinyl and CD. Imports and domestic. Write for catalog. We specialize in 50's, 60's and 70's POP/ROCK LP's. Reasonable prices and fast delivery.

MOOK - WOW! Phone home. Also looking for "Approximately Infinite Universe" by Yoko. Yont. Write: Troy S. Hubbard, 902 North Water, Salem, IN 47167.

BEATLES original American and Import LP's, 45's, picture sleeves, and bootleg albums available. Many other groups to choose from. We also trade for beta videos and have a few in my collection to sell or trade. Send SASE for listing to: RECORD COLLECTORS PARADISE, 1519A Southport Dr., Austin, Texas, 78704.

HELP: I'm looking for Beatles and 60's stuff (LP, video, tapes). Boots OK. Tom Thomas, 805 Plaza Mar, Chula Vista, CA 92010.

HOUSEBOUND COLLECTOR
seeks latest and rarest disks. Tapes last resort. Will buy or trade for my doubles. Help! Ken #38, 220 Redwood Highway, Mill Valley, California 94941

GET B.A.C.K. (Beatle Appreciation Club of Kansas). Membership just \$5/yr. Write to: Get B.A.C.K., 814 Lindenwood, Topeka, Kansas 66606.

WANTED: "Somewhere In England" boot. \$50. Eddie Veltman, 407 S. Pine, Centralia, Ill. 62801.

WANTED: Bootlegs of the Beatles and 60's magazines on music and American TV series. I can swap these materials for Brazilian Beatles albums. Letters to: Maria Tereza Pinho Gomes Da Silva, RUA -Virginia Vidal N° 59, Jacarepagua, Rio De Janeiro - RJ - CEP22.733, Brasil.

PELLETT RECORDS: for rare and collectable Beatle albums. Write to: Pellett Records, 42 Park Place, Morristown, NJ 07960.

WANTED!



BELMO'S
BEATLEG NEWS
842 West 23rd
Anchorage, AK 99503

CAN YOU HELP BELMO?

I'm looking for the following items. Will trade for them - I have a huge collection to choose from. YOUR LIST GETS MINE!

AUDIO

PLEASE PLEASE ME: SLOW VERSION
ALL OUR LOVING
WHITE ALBUM BOOT
EARTH NEWS SPECIAL
LISTEN TO RICHARD BRAUTIGAN
GRAPEFRUIT (BOTH ALBUMS)
WHATS IT ALL ABOUT
I'M DOWN: CANDLESTICK PARK
I'M DOWN: BEASTIE BOYS
HARRISON AT PALMIRINO CLUB
KING OF FUH: COMPLETE
YELLOW SUB: BLACK DYKE MILLS
RAGA: SOUNDTRACK
TRASH: THE SINGLES
HOT CHOCOLATE: THE SINGLES
BADFINGER: ANY BOOTS & ANY OF
THEIR ALBUMS AFTER STRAIGHT UP.

RINGO: SMELL THE ROSES OUTTAKES
THE ROOGALATORS
BANGLADESH: AFTERNOON SHOW
LENNON: WATCHING THE WHEELS
(ACOUSTIC OUTAKE)
GEORGE: DEEP BLUE (LIVE)
RINGO: WISH UPON A STAR (88)
RINGO (THOMAS THE TANK SHOWS)
PAUL: YOU'LL NEVER WALK ALONE

PAUL: LAWDY MISS CLAWDY &
MIDNIGHT SPECIAL
RINGO: WHITE CHRISTMAS
PAUL: THE RAM OUTTAKES

POSTERS

The Avedon Photos

BEATLE BOOTLEG AND RARE WORLDWIDE LP's FOR SALE. SEND YOUR WANT LIST:
GROOVES GALORE, P.O. BOX 1321, ELLICOTT CITY, MARYLAND 21043

ONOTHIMAGEN



THE INFAMOUS MEETING OF MOLLAND & BEL



PHOTO BY PEGGY O'CONNOR

An Eye for the Future

BELMO



Thanx To Moono for his xeroxer!

EXCLUSIVE TO BEATLEG NEWS:

- *BADFINGER INTERVIEW
- *MCCARTNEY RARITIES REVIEWED
- *AT THE BEEB: 4, 5, 6
- *THE RETURN OF HARRISON
- *PLUS THE LATEST FAB NEWS
- SEE INSIDE! SEE INSIDE! SEE INSIDE!



BELMO'S
BEATLEG NEWS
842 West 23rd
Anchorage, AK 99503



LISTEN TO



THIS
STAMP





BELMO'S BEATLEG

NEWS

A NEWSLETTER FOR COLLECTORS



VOLUME TWO: ISSUE 13

FEB/MARCH 1988

STILL FREE FOR TWO STAMPS

THE LOST LENNON TAPES

By now you must have all heard about Westwood One's weekly radio special, THE LOST LENNON TAPES, which began airing the first of the year. It certainly has been a treat for all of us Lennon fans.

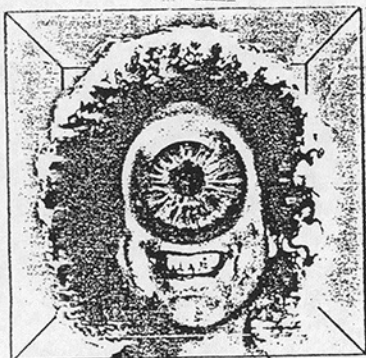
To date we've heard many great unreleased songs (eg: Life Begins at 40, Girls and Boys) and many

alternate takes and demos of his hits (God, Beautiful Boy, Power to the People).

This radio program has to be the most important and revealing radio show ever to be released. Thank you, Yoko, for sharing the tapes with us.

I do have a few thoughts on the program, though.

Did some of the material come from bootlegs and not from the Dakota basement? Was John the source of many of the bootlegs from the seventies? When will we see the first appearance of bootlegs spawned by the radio show? What are your thoughts on this program and the source of the material?



THE ALL-SEEING EYE SAYS:
IN THIS ISSUE

AT THE BEEB: 7
EAST GERMAN RECORDS
THE LOST LENNON TAPES
SGT. PEPPER RADIO SHOW
TRIVIA CONTEST! WIN BIG!
WEIRD ARTICLES
GROOVY PICTURES
BOOTLEG REVIEWS
SECRET MESSAGES
SCRATCH & SNIFF
PAUL'S CROWS FEET



THE ADVERTISING MARKETPLACE

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FREE CLASSIFIED ADS FOR READERS

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Should you wish to run an ad for more than three issues, please send \$5.00 per ad (not to exceed 50 words). Make checks/money orders payable to: S. F. Belmer, 842 West 23rd, Anchorage, AK, 99503. Send cash at own risk.

Appleland Records

P.O. Box 2105
Longview, WA 98632

"RARE" Beatle records for sale. Import and domestic. Many other artists too. Fair prices and fast service. Mention Belmo and receive \$1 off your first purchase of \$15 or more. Send 22¢ stamp for catalog. APPLELAND RECORDS P.O. Box 2105, Longview, WA 98632

Longtime Beatles collector offers high quality live & unreleased cassette tape recordings for sale or trade from personal collection - many out of print. Group & solo available. Reasonable prices. Send SASE and trade list, if any, for more details. Bill Rogers, 306 Cave Mill Rd., Leitchfield, KY 42754

DISC COLLECTOR.

7829 E. Parker RD.
Parker, CO 80134

DISC COLLECTOR: Rare Beatles on Vinyl and CD. Imports and domestic. Write for catalog. We specialize in 50's, 60's and 70's POP/ROCK LP's. Reasonable prices and fast delivery.

I need the following Beatle bootleg albums: Almost Grown (European), 1-2-3-4 (European), Beatle Views (Interviews), TV Outtakes (Tobe Milo EP), Live in Houston (EP), Get Together (Tobe Milo EP), George Harrison 1974 (2LP). No scratches or skips please. Patrick Taylor, 420 Thornton St., Newport, KY 41071.

Beatle videos catalog: \$2. SAE for info. 40 hours A to Z. 62 to 87. 20 tapes recorded chronologically. Sample tape: \$12. Risk nothing. Write: T. C., PO Box 4690, Chico, CA 95927 Money orders only.

HOUSEBOUND COLLECTOR
seeks latest and rarest disks. Tapes last resort. Will buy or trade for my doubles. Help! Ken #38, 220 Redwood Highway, Mill Valley, California 94941

Beatles videos to trade. Have over 300 hours. Your list gets mine. I need recent overseas material especially. Michael Seu, 610 Hoomalu Pl., Hilo, HI 96720.

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WRAP THAT RASCAL

"SUPPORT SAFE SEX"

(Closed on Sundays - no charge)

* 1-Dress - \$8 (+ \$2 Postage)	* 1-Set - \$4 (+ \$2 Postage)
* 1-Set - \$8 (+ \$2 Postage)	* 1-Set - \$8 (+ \$2 Postage)
* 1-Set - \$8 (+ \$2 Postage)	* 1-Set - \$8 (+ \$2 Postage)
* 1-Set - \$8 (+ \$2 Postage)	* 1-Set - \$8 (+ \$2 Postage)
* 1-Set - \$8 (+ \$2 Postage)	* 1-Set - \$8 (+ \$2 Postage)

No C.A. Cover, P.O. Box 11707, Clearwater, Florida 34616

BEATLE BOOTLEG AND RARE WORLDWIDE LP's FOR SALE. SEND YOUR WANT LIST:
GROOVES GALORE, P.O. BOX 1321, ELLICOTT CITY, MARYLAND 21043

TRIVIA CONTEST!

A TRIVIAL CONTEST

Belmo has an extra copy of "The Quarrymen At Home" and he'd like to share it with one of his readers. So here's your chance to get the most talked about bootleg album of the past year (maybe of this century!) So testicle your Beatles knowledge. Show us your wits. See your name in print. Enter now. Don't delay.

Just answer the following trivia questions correctly and be a winner. Send in your answers neatly printed so I can read them. It will help.



RULES: Your entry must be postmarked no later than April 1st, 1988. In case of a tie, the person solving the tiebreaker "cryptogram" will be declared winner. Should there be a tie after that, I'll place the names in my Beatle wig and draw out the grand prize winner. The first five runners-up will win a "special edition" Beatleg News Bumper Sticker.

THE TRIVIA QUESTIONS

- 1) 'Helter Skelter' was inspired by?
- 2) John & Paul once were a musical duo called?
- 3) What was the original name of Badfinger?
- 4) On what U.S. TV network was 'Magical Mystery Tour' shown?
- 5) Who designed the Apple Record label?

TIEBREAKER

"XMTOWMTFZCLB ZRBQB XFO
ZXM JFEEMMTO PFEEBV YMPG
FTV NMTM." YMRT EBTMT

REVIEW

NEW RELEASES

* Courtesy of D. Sulpy
EDITOR: ILLEGAL BEATLES

- * DREAM BABY: John Lennon
Evidently a total rehash of familiar material.
- * A NIGHTMARE IS ALSO A DREAM: The Beatles
2-LP compilation of legit releases and material from "Doll's House".
- * 300,000 BEATLE FANS CAN'T BE WRONG: The Beatles
2-LP set. The Adelaide concert - probably taken from "Doll's House".

TWICE IN A LIFETIME:
Lennon/McCartney

Features: Twice in a Lifetime, Write Away, Tough on a Tightrope, It's Not True, Wanderlust, That'll Be the Day, Words of Love, Let It Be TV ad, Lennon KYA Peace Talk, Man of the Decade.

- * PISS OFF PETE: The Beatles
The second in a series from the guys who brought us the forgettable "It's All Too Much" compilation, this is a direct copy of AIRTIME, except for a couple of interviews with Pete, and Pete's version of 'Boys'.

- * MONKEY BUSINESS: Beatles
A copy of "At The BEEB Vol. 1 & 2."

- * EIGHT ARMS TO HOLD YOU: The Beatles.
A copy of records three and four of "Golden Slumbers".

- * HOT WAX: The Beatles
A copy of records five and six of "Golden Slumbers".

SOUNDHECK includes:
"I'm The Greatest" demos for Ringo by John. Plus "The Real case Has Just Begun" LP (more "Let It Be" sessions).

- * KOOL WAX:
Unknown contents but probably the rest of the GET BACK material.

RUSSIA: Unheard but said to contain new outtakes from GET BACK sessions.

REVIEWS

"Ready Steady Go" by The Beatles (Wind 001).

This European-issued bootleg features material performed by The Beatles on the BBC television program "Ready Steady Go" in 1963 and 1964. Side one includes "You Can't Do That," "Can't Buy Me Love," "She's a Woman," "Baby's in Black," "Kansas City" and "She Loves You." The latter is simply the record being played (for lip-syncing) while the other five tracks are actually played live by the group. Side two includes the whole of the group's performances from the "Around The Beatles" special, including the often-bootlegged medley and "Shout." These are all broadcasting recordings with audience screaming and host introductions or interviews.

The pressing is quite clean and the sound quality, especially on side one, is good mono. The album has been packaged in a deluxe full-color laminated jacket featuring rows of 1 1/2" x 1 1/2" color and sepia-toned photos of The Beatles from all different eras of their career (some 90 photos in all included in 15 rows of 6 photos each). Nothing really new here, but for anyone not already possessing this material, this might not be a bad album to add to your collection.

Mark Wallgren

Reprinted from BEATLEFAN

* RE-RELEASED VERSIONS OF "THE GET BACK JOURNALS"

MAGTRAX includes:

Record 4, Side 1
Record 2, Side 2
Record 5, Side 2
Record 10, Side 2

COMMONWEALTH includes:

Record 1, Side 1
Record 4, Side 2
Record 3, Side 1
Record 7, Side 2

GOLDMINE includes:

Record 6, Side 1
Record 5, Side 1
Record 9, Side 1
Record 1, Side 2

Y'ORITE WACK includes:

Record 10, Side 1
Record 9, Side 2

REVIEW

SGT. PEPPER RADIO SHOW

Review by Andy

I think you'll be upset to find there are only a handful of rarities on this 9-album set. "Beatles Not For Sale" got the best of it. Most of the stuff that the people at NEMS put out is on this, but they did mess up on the countdowns or studio talk before the songs.

For example, the countdown that Paul gives on Paperback Writer is actually the countdown for We Can Work It Out which we hear on Ob-La-Di (the album that came out a year ago). Other interests are sadly interrupted by Roger Scott, especially Flying with a ragtime twist.

In fairness I rate this set a "B-", it depends on if you have the material already. I'd wait for NEMS to get their hands on the master tapes used for this program and put them out unedited.

A SAMPLING OF PRICES

(Taken from a dealer's ad in Goldmine: 2/26/88).

12" LPs

All LPs are M/M unless otherwise specified. Many more than what's listed is in stock.

The following 12" LPs will begin with all Beatle titles:

BEATLES - At The Beeb Vol. 4 import	\$15.00
At The Beeb Vol. 5 import	15.00
At The Beeb Vol. 6 import	15.00
Sweet Apple Trax P/D Vol. 1 - rare	75.00
Sweet Apple Trax P/D Vol. 2 - rare	75.00
Judo Arena P/D - rare	75.00
Youngblood	8.00
Beautiful Dreamer	12.00
Strawberry Fields Forever	12.00
That'll Be The Day	15.00
Sessions - European	18.00
Decca Tapes - orig. with cover	20.00
Get Back - G. Martin produced with orig. cover	20.00
Rock And Roll Music - out of print and promo (SS) - hard to find	25.00
Nothing Is Real - import w/cover	12.00
BBC	12.00
Live At Abbey Road Studios - 2 LP nice cover	22.00
File Under Vol. 2	10.00
Dig It	15.00
BBC - 2 LP set nice color cover	18.00
Rarities - orig. Capitol green label never issued to the public - this is quite rare and hard to find	120.00
So Much Younger Then - 5 P/D set	90.00
Rough Notes	10.00
File Under Vol. 1	12.00
Not Guilty - European color cover	15.00
At The Beeb - box set	28.00
From Liverpool - Japanese wood crate box set of 8 LPs with color covers	65.00
Rarities - Japanese issue	14.00
With Love From Us To You - with poster	13.00
Sweet Apple Trax Vol. 3 color cover	18.00
I Had A Dream - Holland import	18.00
Reel Music - promo only gold vinyl #D still sealed	45.00
#3230	14.00
Eight Arms To Hold You	12.00
20X4	9.00
Sgt. Peppers - black label Cap. (st.) - VG/M	18.00
Beatles '65 - Apple label	25.00
Something New - orig. black Cap. label - M/M stereo - very nice piece	8500.00
Yesterday And Today - butcher cover - orig. still sealed first state stereo - this piece is gorgeous and extremely rare	3100.00
Yesterday And Today - butcher cover - orig. still sealed first state mono - this piece is also gorgeous and rare	

THIS MUST BE A JOKE!

SERGEANT PEPPER'S LONELY HEARTS CLUB BAND



NARRATOR-ROGER SCOTT

SERGEANT PEPPER'S LONELY HEARTS CLUB BAND A HISTORY OF THE BEATLES YEARS 1962 - 1970

Dear Listener

There have been several attempts at doing Beatles stories on radio around the world. Some folk say this is the best of them, its strength being an intriguing blend of well - chosen, regular released songs, enticing and exciting unreleased gems and excellent interview material. You'll hear plenty of marvellous material over the nine - albums, delivered in a no messin' style by London, England DJ Roger Scott. Enjoy!

Andy Laakso

Hollywood — A tv series based on songs from the John Lennon-Paul McCartney Northern Songs catalog has moved a step closer to reality, according to project creator Steve Binder, with CBS-TV ordering a 2-hour pilot for the show from Binder via Lorimar TV.

In addition, Binder, who previously struck a deal with Michael Jackson for use of the Lennon-McCartney songbook (Jackson owns the catalog), said he has partnered with writer/producer Bill Blinn for the Beatles-based series.

Blinn's writing and/or producing credits include "Purple Rain," "Fame" (the tv series), and "Our House," a current ABC-TV series.

According to Binder, deal for the 2-hour pilot was struck between CBS Entertainment president Kim LeMasters and Lorimar Telepictures prez David Salzman. Binder and Blinn are slated to deliver the telefilm by the end of the first quarter of 1988.

Neither Salzman or LeMasters could be reached for confirmation of the deal.

Hoped-for series would be built around individual Lennon-McCartney songs, with producers contriving stories based on "the essence" of each tune, explained Binder, who heralded the Beatles works as "cultural milestones."

Songs themselves would air as underscoring and during credit rolls, Binder noted, adding a decision has not been reached on whether to use actual Beatles performances or fresh interpretations of their music for the show.

ANDY SAYS

I've heard the BEEB albums are going to go to Volume 15 with other groups like the Hollies to be included with the Beatles as hosts or guests. A new LET IT BE album will be out next month, along with outtakes from 1966-67 (Hello Good-bye?), but this is all hearsay.

Rumors from Capitol Records state a new album is due out in the spring with NEW rarities never heard before (on CD also).

Speaking of CD's, Japan has released "Beatles: Best of At The BEEB", "Sessions" and one of the Lennon boots (all retailing here for about \$300. (Belmo notes: "Get Back", "Beatles Live in Tokyo", "Paris", and "Macca Outtakes" are also available on CD. Said to retail from \$50 to \$100. Quality unknown.)



BEATLEG NEWS BACK ISSUES

For American readers send cash or money order (payable to: S.F. Belmer - at: 842 West 23rd, Anchorage, AK 99503.)

Foreign readers must send an additional \$3 to cover postage. Money orders only.

Issue #1:	50¢
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" #5:	\$1.50— SOLD OUT
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" #9/10:	\$2.00— SOLD OUT
Issue #11:	\$5.00
(The audio issue)	
Issue #12:	\$2.50— SOLD OUT



BELMO'S BEATLEG NEWS



Reprinted from GOLDMINE

NO COMMENT NECESSARY!

BEATLES

"HEAR THE BEATLES TELL ALL" (Vee Jay PRO 202) Incredibly rare mono white label promotional copy of 1964 US LP. This is the original DJ version of the album before its commercial release. It has a white label with blue print and a standard cover. This is possibly the rarest of all US issued Beatles records. Currently, it is the only known copy. Condition: (VG plus) Minimum bid: \$3,000.

BEATLES

"THE MAGICAL MYSTERY TOUR" (EMIDISC) 1967 UK metal acetate LP with six songs (which were later released as the double EP set) with extensive dialogue from the film between each track. Apparently, this was the original proposed idea for the LP which was never released in this form. It is approximately 40 minutes in length and has hand written "EMIDISC" labels. Condition: (VG-), Minimum bid: 850.

DELANEY AND BONNIE

"THE ORIGINAL DELANEY AND BONNIE" (Apple SPCOR 7) super rare unreleased 1969 UK Apple LP which was later issued by Elektra Records. (not issued with any cover) Condition: (VG plus), Minimum bid: 900.

BRUTE FORCE

"KING OF FUN"/"NOBODY KNOWS" (Apple 8) super rare 1969 UK Apple 45 which was immediately recalled on day of release. Condition: (VG), Minimum bid: 600.

BEATLES

"THE BEATLES AT THE HOLLYWOOD BOWL" (Capitol SMAS 11638) 1977 US promotional four color cardboard record store display. Shows graphic of Hollywood Bowl with Beatles drum kit in front and song listing on amplifiers on sides. Drum kit and amps pop out to give it three dimensional effect. This item was recently sold in a Sotheby's auction for in excess of \$1500. (extra shipping charges required) Condition: (VG plus), Minimum bid: 500.



The Truth About Ruth

"Paul has opened doors for me, but once I get in them, I have to prove myself," says RUTH MCCARTNEY, who is about to follow her brother into the family business. Ruth's single, "I Want to Be Like the Beatles," is already a hit. As a voice, Hats off to her.



BEATLEFAN

'Something' used in ad

HARRISONS, GEORGE HARRISON'S music-publishing firm, has given the Chrysler Corporation permission to re-record "Something" for use in a TV commercial.

When Nike used the original recording of "Revolution" in an ad campaign last year, the Beatles, through the Apple Corporation, sued the company. Apparently, Harrison has decided that the use of re-recordings of Beatles compositions is acceptable.

A spokesperson for Harrisongs says the company does not allow use of Harrison's songs without the author's permission. Two other Beatles compositions, "Help" and "Good Day Sunshine," have also been re-recorded for use in ads.

The music-publishing rights to "Revolution," "Help" and "Good Day Sunshine" are owned by Michael Jackson. ■

MAKE LOVE, NOT WAR.



GREAT MOMENTS IN ROCK

LENNON AND M'CARTNEY WRITE THEIR FIRST SONG TOGETHER



BEATLES BOOTLEGS

WHAT THEY ARE, WHAT THEY
CONTAIN, AND WHY THEY ARE
ILLEGAL TO MAKE AND SELL!

BY PETER DOGGETT

Many Beatles fans will know the feeling of completing their collections of official releases, and still wanting more. What comes next for some lucky people are bootlegs — illegal, definitely unofficial records that include live or studio material that has never been cleared for release by the group or their record companies.

Along with the Stones, Bob Dylan and Bruce Springsteen, the Beatles are the most bootlegged artists of all time. As the Beatles only recorded together for seven years, and toured the world for three, the bootleggers only have a limited number of tracks to release. Although fresh discoveries of archive Beatles material are being made all the time, the actual amount of worthwhile music to be found on Beatles bootlegs is actually very small.

LEGAL

It is impossible to talk about bootlegs without mentioning the legal and moral problems that they cause. First of all, it is illegal for anyone to manufacture, distribute or sell bootlegs; the copyright owners have the right to seize bootleg material, and anyone making these records faces prison or a hefty fine. The other important point to make is that the Beatles receive no royalties for the sale of their work on bootlegs. All the profit goes to the people who have made and sold the records, none to those who made the music.

Most artists are also very unhappy about their rejected work being issued without their consent. It may be interesting for us to hear John, Paul, George and Ringo messing about in the studio; but would we want the rest of the world to be listening when we were enjoying ourselves with our friends? Would we want our old school essays to be published without our consent, or our worst disasters in the kitchen to be tasted by the general public? Although many people say that Beatles fans deserve to hear this rare material, we have to remember that if the Beatles had wanted us to hear it, then they would have released it.

On the other hand, bootleg fans make the very valid point that the people who buy bootlegs are the very people who have already bought all the Beatles' official releases, so that EMI are not losing out on potential sales of their own albums. And John Lennon was one of many artists who made a point of collecting each new bootleg as it came out.

Where can you buy bootlegs? We really can't tell you. Quite simply, we don't know; bootleggers don't advertise their whereabouts in the press. They tend to operate from market stalls where there is no danger of their being traced. Ask around other Beatles fans, and someone somewhere will know.

Are bootlegs really as exciting as they are made out to be? Well, some are; most aren't. Although the quality of bootlegs has improved greatly over the years, most of them are still way short of the sound quality we expect to find on an official release; and some of them are completely unlistenable. Many early live recordings of the Beatles are drowned out by audience screams; while the studio out-takes in circulation are often taken from very poor quality tapes.

What kind of material is available on bootlegs? Beatles boots tend to fall into four main categories. First, there are live concerts, mostly dating from 1964 onwards, though a couple of 1963 shows in good sound quality are going the rounds. These vary greatly in quality; the 1966 shows at the Budokan in

the Beatles' performance leaves something to be desired. There are also some very interesting bootlegs of early U.S. concerts in 1964, plus recordings of the boys' U.S. TV shows. But there are many more live bootlegs which simply aren't worth the vinyl they're pressed on.

The second group of bootlegs includes radio broadcasts made by the Beatles for the BBC between 1962 and 1965. Early Beatles boots often contained very poor quality tapes of shows like "Pop Go The Beatles" and "Saturday Club". Since the BBC kindly played a wide selection of this material in perfect sound quality a few years back, the number of bootleg albums featuring BBC songs has multiplied — most of them in pristine quality. Until EMI, the BBC and the ex-Beatles sort out an official release for these wonderful tapes of the group live in the BBC studios, then they will continue to appear on bootlegs.

The third main area for the bootleggers has been the Beatles' studio sessions in January 1969 — the month when they were filming "Let It Be", and rehearsing for a TV show that never took place. All four Beatles have commented on their lack of enjoyment of those sessions, where they had to start work early in the morning under the watchful gaze of cameras and sound crews, and try to create the Beatles magic of old — forgetting the personal conflicts that had been affecting the band in recent months.

Of all the months in the Beatles' career, January 1969 was one of their least interesting. But because of the way in which the "Let It Be" film and album were made, there is hour after hour of rehearsal tapes from these sessions in circulation, very little of which deserves more than one play.

The track listings for these bootlegs of the "Let It Be" tapes always look very exciting. There are lots of titles that are unfamiliar to anyone brought up on the official releases only — songs like "Commonwealth", "Watching Rainbows", "Too Bad About Sorrows", "Little Eddie" and "Shakin' In The Sixties". There are also scores of old rock and roll songs, that suggest the albums might include classics along the lines of the Beatles' superb cover versions of "Long Tall Sally" and "Twist And Shout".

The reality is almost always disappointing. Very few of the songs on the "Let It Be" bootlegs are complete versions; many of them aren't more than a few seconds of John or Paul humming a half-remembered tune, or trying to get the rest of the band to join in a version of a favourite from the Fifties. And even the new Lennon/McCartney songs are often just spontaneous workouts over a simple chord sequence. They might have become classics: some of the songs that were first heard during these sessions, like "Jealous Guy" and "Teddy Boy", ended up on solo releases by John, Paul and George. But others were quickly forgotten by the Beatles, and kept alive only by collectors.

EXCITING

The most exciting area of unofficial recordings for collectors involves unissued studio material of a more complete kind. EMI claim, quite rightly, that there are only a handful of finished songs still unissued in their vaults: "Leave My Kitten Alone", "What's The New Mary Jane", "If You Got Troubles" and the 1963 recording of "The One After 909" among them. In the strict sense, of tracks that were fully recorded, mixed and mastered with a view to their being released, EMI are telling the truth. But of course, they do also have all the studio session tapes from 1962 — including every complete take of every song the Beatles taped at EMI.

As many of you will know, EMI did assemble an album of studio out-takes a couple of years back, under the title "Sessions"; but they were unable to get permission from everyone involved for the LP to be released. The "Sessions" LP has since been bootlegged, though not in its original sleeve; and we know that many readers of The Beatles Book have come across the album in local markets, and wondered whether they have really found a demonstration copy of the EMI album. All the "Sessions" bootlegs are cleverly packaged to look like official EMI releases; but they aren't!

Since the release of "Sessions", several other EMI studio out-takes have surfaced in

taken from acetates that were made at the time for the Beatles to listen to, while others appear to have come from a copy of the original master tape. Among the most exciting are several early versions of "Strawberry Fields Forever", which plot the transition in the song from its beginnings as a gentle acoustic number to its final stages as a psychedelic masterpiece.

There is one other group of bootleg recordings which should be mentioned — and that is fake Beatles tracks. Over the years, a number of poorly recorded songs have been included on bootlegs in the hope that the listener will think they have some connection with the Beatles. They include "Peace Of Mind", supposedly rescued from an Apple rubbish sack in 1970; "I Need You" (a different song to George's "Help!" composition); "Cheese And Onions"; and "People Say". None of these were by the Beatles at all, though for years people thought they were. "Peace Of Mind" and "I Need You" were by unknown groups; "Cheese And Onions" turned out to be a demo for one of the songs included in Eric Idle and Neil Innes's Beatles tribute, "The Rutles"; while "People Say" was issued on a single by 'John and Paul' — who, needless to say, have no connection with Messrs Lennon and McCartney.

Hundreds of Beatles bootlegs have been issued over the last twenty years, many of them just repeating the same material. Among the recordings that have been issued on bootlegs are the soundtracks to all the Beatles' films; the original 1969 "Get Back" album that was cancelled before release, and then

replaced a year later by "Let It Be"; interviews recorded for a variety of TV and radio stations around the world between 1963 and 1969; extracts from the famous Fan Club Christmas records issued between the same years; and alternate mixes of released material that have crept out in America or Europe.

SOLO

The four Beatles have also been represented by many solo bootlegs. Lennon boots usually include out-takes from his "Rock & Roll" sessions, or rare live recordings. McCartney bootlegs vary from endless live shows with Wings from 1972 onwards, to the recent release of the long-awaited "Cold Cuts" album, apparently taken from the master tape, that includes many unissued tracks by Paul. Some of George's live shows from 1974 are available on bootleg, while Ringo's late Seventies TV special is another regular source of income for the bootleggers.

It is impossible to cover the whole range of Beatles bootlegs in a short feature. But anyone who is tempted to buy should remember that bootlegs are rarely as exciting as they look. Many of them contain lost gems; but just as many are worthless; and none of them present John, Paul, George and Ringo in the way that they would have wanted you to hear them!

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THE LOST LENNON TAPES

By Rip Rense
Special to the Globe

LOS ANGELES — John Lennon always wanted his own radio show, and he will get his wish posthumously when Westwood One presents "The Lost Lennon Tapes," a weekly program devoted largely to unreleased music and words of the slain musician.

Hosted by Elliot Mintz, longtime Lennon friend (and now spokesman for Yoko Ono), "The Lost Lennon Tapes" will debut locally with a three-hour special previewing things to come (Westwood One is still negotiating with Boston stations).

Nearly 300 hours of privately made tapes were released to Westwood One by Ono. Mintz, the only one allowed direct access to the material, spent weeks in the basement of the Dakota in New York listening to, cataloging and dubbing box-loads of cassettes and reel-to-reel tapes left behind by the ex-Beatle.

"John often toyed with the notion of hosting a call-in radio show for WBAI, the Pacifica station in New York," said Mintz. "He liked the idea."

Among other things, "The Lost Lennon Tapes" will include:

- Hours of previously unheard interviews and conversations with Lennon — including Jan Wenner's never-broadcast "Lennon Remembers" interviews from the early '70s — as well as candid, sometimes emotional childhood recollections. Lennon's daffy running commentaries over movies and radio programs, highlights from the 1969 "bed-in" for peace, and, in one instance, a heated dispute with Ono over the merits of avant-garde music vs. rock 'n' roll.

- Many unreleased Lennon songs he performed at home, usually with acoustic guitar or piano. Among the yet-unpublished tunes: "Life Begins at 40," a song written shortly before his death that was intended for Ringo Starr, and "Tennessee," a haunting work inspired by author Tennessee Williams.

- Early, embryonic versions of well-known Lennon songs — usually sung with quiet guitar backup — including a poignant rendition of "Julia" (from the Beatles' "White Album") and "Strawberry Fields Forever." The latter song will be traced from acoustic solo version through four or five other complete treatments culminating with the final product.

- Alternate versions of released songs, including an acoustic guitar rendition of "Watching the Wheels" from the 1980 "Double Fantasy" LP, and acoustic guitar versions of "Here We Go Again," "Imagine," and "Mucho Mungo," a song written for Harry Nilsson.

- Rare, unheard-since-original-broadcast recordings of the Beatles performing live on BBC Radio from 1962 to 1965, including Lennon singing Chuck Berry's "I'm Gonna Find My Baby," plus never-before-broadcast recordings of Lennon, George Harrison, Paul McCartney (and in some cases one-time bass-player and close Lennon friend Stuart Sutcliffe) jamming and rehearsing early in 1960.

(The program was unable to make use of hours of tapes of Lennon rehearsing and recording

with the Beatles in-studio, including several alternate versions of "Revolution," for legal reasons. Westwood One, however, owns the rights to the BBC archival material.)

Ono, after conversations with Westwood One chairman Norm Pattiz and Mintz, decided to open the vaults, she said, for the same reasons she has supervised several other posthumous Lennon works: three albums, a book of Lennon's writings entitled "Skywriting By Word of Mouth," numerous videos and an ongoing 20-year program to publish Lennon's art works.

"I think that the spirit of sharing is what we were all about," Ono said in a phone interview. "I have the choice of keeping these things locked up, or to share them."

The material, she said, is not suitable for release on record but still "valid to share." Radio, she added, is the perfect forum.

"John was very outspoken and very direct in what he said, and he was fearless in that sense. He was a driven man who wanted to make sure to say what he wanted, and it did benefit us all, I think. The fact that he was so outspoken made it difficult for him, but he paid the price, you know," she said.

"John, if alive, would be 48 right now and far removed from today's generation of people who frequent pop culture," Mintz added. "I don't know how well he would have translated into the MTV generation. He was clearly obsessed with audio — not that video didn't mean anything to him, but sounds were his world."

Ono and Mintz expressed hope that journalists or collectors holding tapes of Lennon interviews, as rare or unusual Lennon musical recordings, might share copies of those items for use in the programs. Several "no questions asked" tapes, as Ono put it, have already been received.

There is certainly enough material without further contributions. Lennon "loved to capture sound," according to Mintz, and routinely left tape machines running wherever he was. "John was

it was the archivist," quipped Mintz, and "he loved to maintain these permanent records." Among the legacy are recordings of Lennon as news commentator/interviewer to a gurgling 1-year-old Sean, prattling on in Peter Sellers-like fashion as The Great Wok, an Eastern wise man spewing stream-of-consciousness "wisdom," and a full documentary of the recording of "Double Fantasy" (Lennon left tape machines going both in control room and studio at all times.)

"In one tape he was attempting to take the first step toward an autobiography by speaking into a machine. He said, 'My earliest childhood recollection ... and proceeds to tell about himself as a child. And he was extremely sober and somewhat somber,'" Mintz said, adding "It was clearly having an impact on him."

'Lennon Tapes' are tapping a new Beatlemania

By JEFFERSON GRAHAM
Gannett News Service

"The Lost Lennon Tapes" are finding a growing audience.

The ambitious, 52-week radio series of previously unreleased John Lennon interviews and demos is being broadcast on more than 250 radio stations nationwide (including WQMF-FM in Louisville, where it airs at 8 a.m. Sundays).

"The anticipation was great, but the realization has been even greater," says Norm Pattiz of Westwood One, the show's producer. "Several affiliates who were running it in the morning got so many calls they moved it to prime time."

Instead of the traditional rock radio retrospective featuring an artist's recollections, this program captures Lennon in the act of composition. Culled from 250 hours of interviews and demos, the highlights of the tapes have Lennon roughing out songs on the acoustic guitar. The one-hour program then traces the pieces' evolution into fully produced records.

But the show's format really defies description. One installment featured an interview with Sean Lennon — his first radio conversation — and a tape his father made of them together when Sean was 2 months old. Then Sean played his favorite Beatles song — "A Little Help From My Friends" — and his favorite John Lennon song — an alternate version of "Woman."

"This has become a prototype program," Pattiz says. "Future music and interview specials will look for unreleased interviews and demo tapes. This is the beginning of what will become a very widely used and successful programming format."

We'll see more of Lennon on screen too: "Imagine: John Lennon," culled from the personal archives of Lennon and his widow, Yoko Ono, will be released this summer by Warner Bros.

The radio program was born when Ono met Pattiz at a party and mentioned the existence of the Lennon tapes. Her friend Elliot Mintz listened to the tapes and realized there was enough material for a weekly series.

"This is raw Lennon, Lennon without tears. It's not a tribute program but an audio portrait of a man's life and work," Mintz says. "It's a weekly appointment with John Lennon where you can tune in and visit with him."



The Beatles



Zakateca Records ST-57633XU

SIDE A:

1. Christmas Time Is Here Again
2. Good Rockin' Tonight
3. Yackety-Yack/Hi Ho Silver
4. Shakin' In The Sixties
5. High-Heeled Sneakers
6. I Me Mine
7. House Of The Rising Sun
8. Some Other Guy
9. Suzy Parker



SIDE B:

10. Get Back
11. Tennessee
1. Crying, Waiting, Hoping
2. The Honeymoon Song
3. Ain't Nothing Shakin'
4. So How Come
5. I'm Gonna Sit Right Down And Cry Over You
6. A Shot Of Rhythm And Blues
7. Sure To Fall
8. To Know Her Is To Love Her

BEYOND BEATLEMANIA

by

Brant Mewborn

(Note: The following is a reprint which first appeared in Rolling Stone - 2/16/84.)

PART II.

David George John Morrell (his real given name) was a pioneer in what has since become the big business of collecting Beatles memorabilia. Today, the collectors can essentially be divided into three distinct groups: those with money, those without money and those to whom virtually everything the Fab Four touched is simply priceless.

The well-to-do group might be found on chic New Bond Street in London, placing bids at Sotheby's auction galleries on memorabilia ranging from a gold record for *Abbey Road* (sold for \$4000) to the nineteenth-century piano on which Lennon composed "A Day in the Life" (\$12,500). The primary buyers, says Sotheby's, are American, Japanese and British; the material put up for sale is often from the Beatles' friends or the odd thief. Last year, Sotheby's pulled from the auction block a gold LP for *Band on the Run* that rightfully belonged to Paul McCartney.

The group of collectors at the lower end of the income scale can generally be found at the various Beatles conventions and festivals held each year around the U.S. While these fans gather to discuss the joys and minutiae of their favorite band, the emphasis is more often on commerce than commentary. What you find, for the most part, are outrageously inflated prices for items that were once available at your local Woolworth's. The by-

word of these conclaves might well be caveat emptor; fraudulent pieces are said to be rampant, and authenticity is often in doubt.

The final grouping tends to scorn the pretenders in the other categories. These men and women traffic in those things that were never intended to see the light of day: unreleased song and album tapes, diaries, unpublished writings and clandestine films. At times, their relentless pursuit of such things has unearthed material even the Beatles didn't know existed; at other times, their detective work has been, shall we say, extralegal. While some collect solely for the sake of collecting, others, such as Dave Morrell, have loftier goals: sharing aspects of the Beatles legacy with the band's millions of admirers around the globe.

You won't find Dave Morrell at Beatle conventions. The sort of rarities he trades in—recording demos, outtakes, recorded conversations and interviews—is a highly confidential business.

"It's sort of cloak and dagger," says Dave, "but the dagger is made of rubber." Dave is more forthcoming than most collectors. Driving from Manhattan to his home in New Jersey, he launches into a dissertation that's underscored by a demo of McCartney singing "Come and Get It" (a hit he composed and produced for Badfinger) blaring from the car's cassette deck. According to Dave, the sources for this kind of material are the Beatles' assistants, the most notorious being a Lennon staffer who stole some of Lennon's tapes and diaries in 1981; recording-studio personnel, including some well-known producers; and even the Beatles' friends and fellow artists. Like a chain letter, an item is passed from collector to collector. All this activity inhabits a rather gray legal area, but it's done privately and not distributed in quantity for commercial gain. Unfortunately, though, the copying of tapes is nearly impossible to control, so they sometimes filter down into the hands of bootleggers.

"It's a shame," says Dave, having switched cassettes to a very rare acoustic folk version of Lennon's "Watching the Wheels." "I hate bootlegs. It's not what collecting is about. None of us wants that to happen, 'cause then the recordings are no longer as exclusive, and their quality is very poor."

Another collector, who claims he's had tapes stolen only to see them surface on bootlegs, puts it more bluntly: "Anyone who would

prostitute his nobby is not a collector, he's a crook." And Dave agrees, although he says that in his discussions with Lennon, the ex-Beatle had a liberal attitude toward bootlegging and got a kick out of them. Indeed, Dave maintains that Lennon was the source of a major Beatle bootleg, *Get Back to Toronto*. It seems he gave a journalist a test pressing of the unembellished, pre-Phil Spector *Let It Be* LP, and it was eventually broadcast around 1970 for New York's WBAI radio benefit, which was taped off the air and bootlegged. "I think," says Dave, "that Lennon felt, 'Well, this is the Beatles raw—let the world hear it.'"

There have been hundreds of lesser-quality bootlegs since then, and the latest is due any day now: a pirated recording of last summer's show at Abbey Road Studios, which features a moving, acoustic rendition of "While My Guitar Gently Weeps" and the recently discovered "Leave My Kitten Alone." The underground buzz credits the album to an enterprising visitor who slipped through the metal-detector security system with a plastic tape recorder.

Tales of such shenanigans don't really rattle Dave's antennae these days. But while unpacking trunks of memorabilia in the suburban home that was once a Beatles shrine in his more manic days, he remembers how he used to have the Beatles grapevine growing out of both ears. "I had to know about every new thing," says Dave, "and I had to get everything, one way or another."

"You've just won Mayor Lindsay's legs!" These were among the first words John Lennon ever uttered to Dave Morrell. This is important. This is history. And Dave has it documented on tape. It was the summer of '71, and John and Yoko were mystery guests on Howard Smith's call-in talk show on WPLJ-FM, New York. Like any fan worth

his weight in Beatles bubblegum cards, Dave immediately sussed out the situation, plugged in his tape machine and telephoned in to join the fun. For his effort, John proclaimed that Dave had won the aforementioned prize. Spurred on by this off-the-wall on-the-air exchange, the teenager wrote to Smith, saying he had happened on to some early Beatles recording he wanted John to identify. The response was as swift as it was surprising. Smith arranged for Dave to play the tapes for John at the studio where he was producing the David Peel album *The Pope Smokes Dope*.

The tapes in question were actually cuts that Dave had recorded from one of the earliest Beatles bootlegs called *Yellow Matte Custard*. "You might say I bluffed my way in," admits Dave, "because it was a record that anybody could get. But I can honestly say I was the first person to play it for John Lennon. And he was totally knocked out. He identified them as the Beatles audition tapes for Decca. We later learned that they were real, from BBC broadcasts of the same period. But John was so excited that he later told Howard on the air that he was sending copies to the other Beatles. He was very gung-ho."

Dave had fully expected the bum's rush from Lennon. But as turned out, Peel had to interrupt the recording session; an astonished Dave and his girlfriend Mary Ellis (fellow fan and eventual wife, who married her collection to his) stayed and entertained John, Yoko, Smith and the studio staff with their bag of Beatles memorabilia. In return for Dave's tapes, John sent for one of his



"butcher cover" albums, which he signed for Dave with an autograph on the front and a sketch on the back. Naturally, it's the crowning glory of Dave's collection.

It was as if Dave had received the godfather's blessing. The eighteen-year-old college dropout took this red-letter event as a sign to quit his job as stock boy in Paramus and to continue his collector's quest with an added impetus—to track down artifacts and tapes that even a Beatle would find interesting.

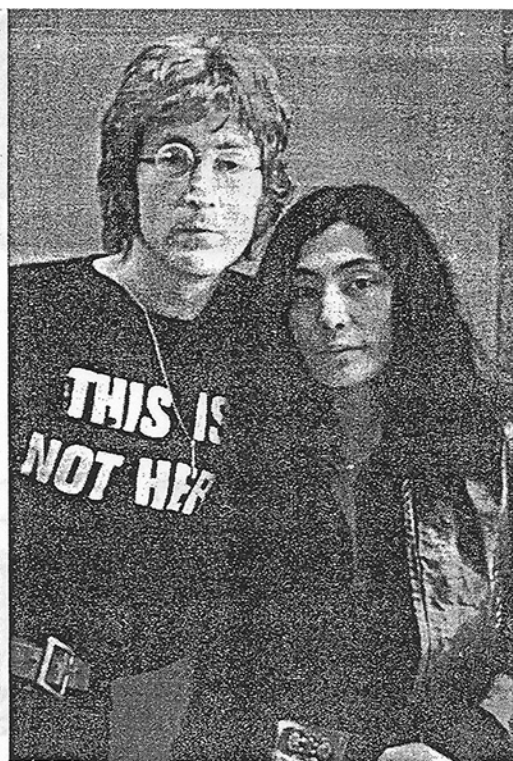
The self-appointed scout was well prepared for his mission. Since age eleven, Dave had steeped himself in Beatles lore. Whether it was the movies he shot with his home-movie camera of the band's appearances on Ed Sullivan, or the photos he took at Shea Stadium (using his binoculars as a telephoto lens), he had to have it all.

These scratchy, grainy mementos from adolescence gave Dave bargaining power with the network of collectors that soon developed through his celebrity as "the world's leading Beatlemaniac," a title Howard Smith conferred upon him in an article in the *Village Voice*. Soon, he was overwhelmed by the hordes of Beatles freaks crawling out of the woodwork and heading his way. The weirdest case was that of a Beatlemaniac's mother who wanted to touch him because he had met John Lennon. The nicest was a precocious fourteen-year-old named Ron Furmanek, whose expertise nearly matched his own; they teamed up to spread the gospel with one of the first collectors' newsletters, *Beatles for Sale*. And the most intriguing response was from a mysterious man who lured Dave to Connecticut, promising to screen an amazing 35-mm film of the Beatles' first concerts in America. It was amazing. So was the price: \$10,000 for the negative, \$800 for a print. Dave knew he was in over his head, but he knew he was in.

High from spearheading a revival of Beatlemania, Dave entered a short but frenzied period of obsession that he now looks back on with something less than pride. Usually accompanied by a couple Beatles pals, he'd loiter outside John and Yoko's Village apartment, waiting to exchange a few remarks with the godfather and turn him on to a new acquisition. Or, decked out with cameras and tape machines, he'd play reporter and interview John as he emerged from his immigration

hearings downtown. He even managed to crash the party following Lennon's One-to-One benefit concert at Madison Square Garden. Dave and Ron became more aggressive New York versions of the female "Apple scruffs" who kept vigil at Apple's home office in London. Befriending the small, laid-back Apple crew on the forty-first floor of 1700 Broadway, they insinuated their way into the closest approximation of paradise they could imagine—a storage room brimming with Beatles records, tapes, films, photos and a wealth of promotional gadgets.

Things were pretty hunky-dory in fanland until one day, as Dave and Ron were boarding the elevator, Apple-bound, "an arm reached in and pulled back the doors," relates Dave. "It was John with Yoko. It was incredible. We were wired to the teeth with hidden mikes and recorders, and we pressed all the buttons so the elevator would stop at every floor from one to forty-one!" Then they launched into their collectors' spiel. But no, John didn't need any more copies of "She Loves You" in German. And no, this bootleg of "Have You Heard the Word" was not really the Beatles—it was a fake, a hoax. And why was the elevator stopping at every bloody floor! When it finally reached its destination, the boys didn't have the nerve to follow John and Yoko.



Dave came to a sobering realization. Among fans, there are echelons, and the fans who haunt doorways and pull elevator pranks are several notches below those who receive a special audience with their idol, something Dave had already done. Dave decided to wait for his next invitation.

It would be two years before it came. By that time, Dave was a promotion man at Warner Bros. Records. During one crazy week in October, while working with Derek Taylor on a Mike McGear project, Dave found himself with Ron in Lennon's apartment, turning him on with their latest finds. The next day, Dave took a copy of the oldie "Just Because" to the Record Plant, so John could learn the song's lyrics to lay down his final vocal track for the *Rock 'n' Roll* album. And a few days later, at John's thirty-fourth-birthday celebration, Dave gave John an Elvis button. Dave, of course, can show you photos of John wearing that button on several other occasions.

"I've never concerned myself with Lennon's politics or his personal life," says Dave, fiddling with the tape deck that's been blasting out one ear-opening rarity after another. "I've only concerned myself with his music. You see, everything I did to get what I have was done out of some basic instinct to preserve pieces of history. The

Beatles themselves were too busy living it to collect it. And the people working for them were too careless or unorganized to realize the worth of what they were entrusted with. But the fans and collectors knew. We always knew. So I have no regrets. Now I see myself as more of a Beatles curator than a collector."

Beatles curators of Beatles archives for Beatles scholars? Dave's face is one big grin, but he's dead serious about the archives: a non-profit collection of Beatles tapes, films, videos, photos, periodicals and documents that would be open to fans, musicologists and pop-culture historians. For starters, he says, he could use his own collection—and he definitely has the goods. Above all, there are the tapes: priceless, unpolished and spontaneous performances, like Lennon accompanying himself on guitar on "Grow Old with Me" (a version of which is on *Milk and Honey*) and "You've Got to Serve Yourself" (never released in any form); or the approximately eighty hours of outtakes from the *Let It Be* movie soundtrack. To complete the archives, Dave says he'd call a grand summit meeting of top Beatle collectors and ask them to donate materials.

Obsessions do indeed shape professions. After years of hyping artists for the likes of Warner Bros., RCA and Arista, Dave has landed feet first at Capitol. It is, of course, the U.S. label responsible for bringing the Beatles sound to the New World for the past two decades—and a fitting place for a grown-up Beatlemaniac.

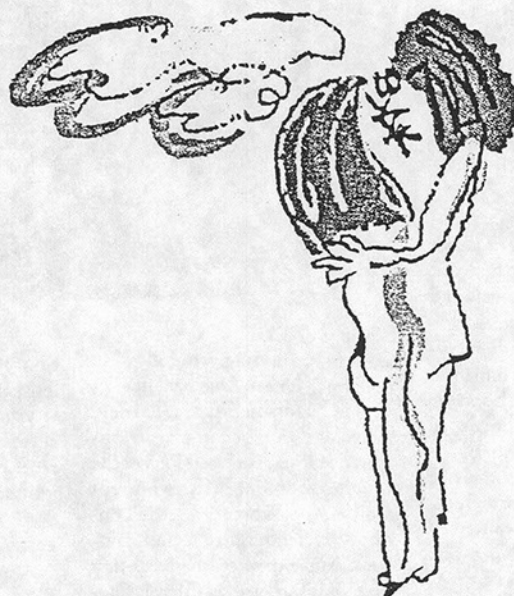
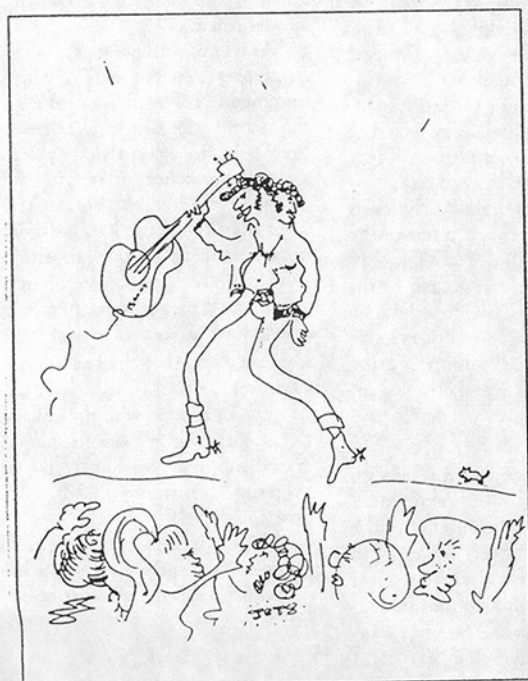
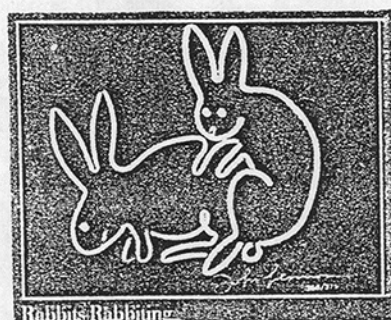
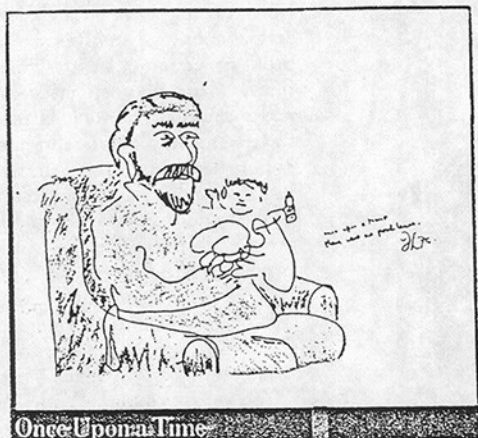
"You know," Dave says, "when *Sgt. Pepper* came out in '67, I was so bummed out. I couldn't deal with the fact that the Beatles were never gonna play live again, that they were wearing mustaches and burying the old mop-tops. I couldn't grow up. And after they broke up, I was always dreaming they'd get back together. But I finally realized how selfish that was. Now, it means more to me to talk about what kind of person John Lennon was rather than what type of shoes he had in his closet. I couldn't sit around with my collection gathering dust, with the blinds closed, shutting out reality, trying to keep time at a standstill. My windows are open."

Then he pauses, with a quick glance down, and smiles: "But I'll probably die with my Beatle boots on."

WAR
IS
OVER!

John Lennon

"This is my story both humble and true."



John Lennon

The Embrace



Secret of Beatles tunes you'll never hear

By DEREK CLONTZ

- TAKEN FROM THE "GLOBE"

THOUSANDS of unreleased Beatles tapes containing songs recorded during the fabulous four's performing heyday are gathering dust in secret vaults scattered across England.

Incredibly, EMI Records, which owns rights to the music, refuses to discuss the tapes — despite persistent rumors that the songs are being prepared for release in a whole new cache of Beatles albums.

Even so, EMI insiders candidly admit the tapes contain songs and interviews worth millions to the company that puts them on vinyl.

"Beatles music composes a large part of our store of unreleased tapes and records," says an EMI source. "But we are bound by contract never to release any of it until we get legal permission from the Beatles."

Although some of the tapes contain music that is unpolished or incomplete, many contain songs that are ready for immediate release.

Two legendary songs tucked away in the vaults are Colliding Circles, originally recorded for use on the Revolver album, and What's The News Maryjane, withdrawn at the last minute from

the White Album and again in 1969 when it was scheduled for release as a single.

EMI admits Maryjane is kept in a vault in the famous Abbey Road studio, where the Beatles recorded most of their songs.

"As far as I know, John Lennon, who wrote the song, was never happy with it," says the insider. "He wanted to work on it before it was released. He just never got around to it."

Those who have heard the tape say Maryjane features a haunting piano introduction by Lennon. He also sings a powerful lead that rivals his

best work as a solo artist.

So that the public will never hear the tunes, EMI keeps 24-hour watch over the vaults to keep bootleggers from stealing them.

"These tapes are worth millions," says Brian Southall of EMI. "But we are bound by contract and honor to ensure they are not released under any circumstances."

In addition to a wealth of musical material, there are reports that EMI is holding hours of tapes featuring the group discussing its music and filmed interviews with John, George, Paul and Ringo. DEC 7 1982

Songs by George Harrison



SONGS BY GEORGE HARRISON

In early November 1987 I received a prospectus from Genesis Publications for *Songs by George Harrison*, a lavishly illustrated book with the lyrics to more than 50 of Harrison's songs. The book is 176 pages, contained in a hand-made Solander box, and each of the 2,500 copies are signed by the book's artist, Keith West, and Harrison. Of interest to Belmo's readers is the EP (or CD, if you like) that contains the following "previously unreleased material by George Harrison":

Sat Singing
Lay His Head
Flying Hour
For You Blue (recorded live in Washington, DC, 1974)

The EP (or CD) is included in a "special drawer underneath the book".

While the last song may be a new release, the first three were included on the *By George!* and *Somewhere in England* boots, and are songs deleted from the original *Somewhere in England* lineup in 1981.

The asking price for the book/record in a box was £195.00 sterling until November 30, 1987, when the price jumped to £230.00, plus £8.00 postage.

For more information contact:

Genesis Publications Limited
Lynwood House 51 Lynwood Guildford
Surrey England GU2 5NY
telephone: 0483 37431

(Ken Orth)

ANOTHER CLUE FOR YOU ALL!

114 / Out of the Silent Planet

Ransom obeyed. He saw a picture of the planets, not now arranged to make a map of the solar system, but advancing in a single procession towards the spectator, and all, save one, bearing its fiery chariot. Below lay Malacandra and there, to his surprise, was a very tolerable picture of the space-ship. Beside it stood three figures for all of which Ransom had apparently been the model. He recoiled from them in disgust. Even allowing for the strangeness of the subject from a Malacandrian point of view and for the stylization of their art, still, he thought, the creature might have made a better attempt at

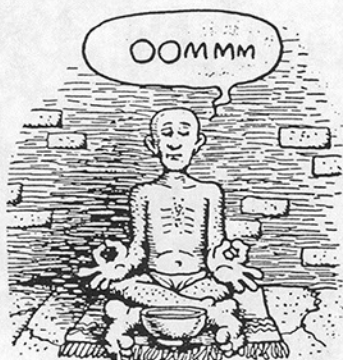
Out of the Silent Planet / 115

home. You can see it in the names. The *sorns* have big-sounding names like Augray and Arkal and Belmo and Pal-may. The *hrossa* have furry names like Hnoh and Hinihi and Hyoui and Hliithnani.

"The best poetry, then, comes in the roughest speech?" "Perhaps," said the *pfifltrigg*. "As the best pictures are made in the hardest stone. But my people have names like Kalakaperi and Parakataru and Talaikeruf. I am called Kana-kaberaka."

Ransom told it his name.

BY C.S. LEWIS



ZEN AND BEATLE BOOTLEGS

OR

"THE MAGICAL MYSTERY TOUR OF REALITY"

by

AFAN

The glory of the Beatles as the ultimate reality can be fathomed and known by direct experience. By experiencing the subtle states of a sound or a song of the mind could be systematically led on to the subtlest limit of experience, and, transcending this subtlest experience of the relative order, can reach a field of what may be called the ultimate.

The Bootlegs bring out the Beatles as the ultimate reality which is imperishable and eternal. The songs of Sergeant Pepper and Revolver sing the glory of the imperishable self, the Beatles, the ultimate reality, the Beatle Fan which is the supreme ultimate absolute.

The Bootlegs explore the Beatles as Fans in the regions where cosmic prana takes its birth and explore it for man within himself. The great words of enlightenment found in the Magical Mystery Tour express the Beatles as the ultimate reality and find it within man as his own inseparable self. They reveal the truth in the expression: "I am He, You are Me, We are All Together." That alone is, and there is nothing else. In these expressions and many like them, which have been the source of inspiration and enlightenment to millions of people, the Beatle philosophy expounds the Oneness of life as the ultimate reality.

Because of its abstract nature, the study of Beatle Bootlegs has until recently been considered to be mystical in nature, and such a tendency is responsible for depriving the common man of the great advantages of experiencing the Beatles.

Now, with the availability of a systematic way to directly experience the transcendental ultimate Beatles, the Beatles not only step out of the mystical field and into the daylight of modern music, but it also provides a refuge against the fear of losing Beatle music.

So go now, in peace, with the knowledge that all is well (oh, well), and that tomorrow will bring you another Beatleg. Goo Goo Ga Joob!



AFAN



We Love Them, Yeah Yeah Yeah; In '88, Beatles Tunes Reemerge As Focus Of Theatrical Features

By HENRY SCHIPPER

Hollywood — It may have been "20 years ago today" that the Beatles were at the height of their legendary career, but last year wasn't bad for the Fab Four either, and 1988 promises to be even better.

Group, which called it quits nearly two decades ago, was the subject of numerous film, tv, commercial and ancillary projects in 1987, many of which should come to fruition in 1988.

For starters, no fewer than three feature films are in the works based on John Lennon-Paul McCartney songs — "Strawberry Fields," "Eleanor Rigby" and "Fool On The Hill."

"Strawberry Fields" pic, an animation feature slated for Christmas 1988 release, is in the most advanced stage of development, with most talent in tow and 16 minutes worth of full animation in the can.

Pic will spin a tale about such Lennon-McCartney characters as: Jude, Michelle, the Walrus, the Eggman, Rocky Raccoon and others.

Producer/director is Al Brodax, who produced and cowrote the Beatles' "Yellow Submarine." Script was penned by Henry Parke.

Project, using state-of-the-art computer graphics and 2- and 3-dimensional imaging techniques, comes from ITC Prods. in association with Vestron and Computer Graphics Laboratories.

"Eleanor Rigby" and "Fool On The Hill" films, meanwhile, are pet projects of popster Michael Jackson, who owns the Lennon-McCartney Northern Songs catalog and is earnestly backing the two films.

Indeed, according to Pat Lucas, director of west coast operations for SBK Songs (puberty that administers Northern Songs), Jackson told staffers at the first meeting after he acquired the company he wanted to make films based on the two songs.

Jackson, a "creative publisher," wants to put the Lennon-McCartney tunes "in the context of each new generation," Lucas said, adding: "This is a very visual generation. So we plan to do things with visuals to keep the songs alive."

Thus far, Jackson has talked to "a major British screenwriter" about "Eleanor Rigby," "a major American filmmaker" about "Fool On The Hill," she disclosed, but would not reveal names.

Moreover, SBK has invited Yoko Ono and the surviving Beatles "to participate in any way they'd like" in the projects, Lucas said.

In addition to the two Beatles films, Jackson has signed a music licensing deal with producer/director

Steve Binder to use Lennon-McCartney songs for an anthology tv series (see separate story), episodes of which would be built around individual tunes.

While each of the above-mentioned Beatles projects undoubtedly will generate considerable attention, biggest splash of '88 should come on the marketing/merchandising front, where all manner of Beatle products, from shower curtains to \$3,000 sculptures, are set to hit the nation's stores.

Determined To Sell

Onslaught is the result of a 1985 merchandising deal between San Francisco-based Determined Prods.

and Apple Corp., company representing the group, with Determined buying rights to the Beatles image and name for an undisclosed sum.

Determined spent the last two years devising its massive merchandising campaign, which, company's Connie Boucher says, should hit full stride in the coming year.

"There's going to be as much Beatles product out as there was in the 1960s," predicts SBK's Lucas, whose company already has licensed songs for use in music boxes, musical greeting cards and other items.

Beatles products due in the next few months include ceramic dolls (priced at \$125 and approved by Ono and the three surviving Beatles), mugs, tree ornaments, picture frames, key chains, shower curtains, place mats, glasses and other table top items, Hallmark cards and clothes, from sportswear to designer lines, according to Boucher.

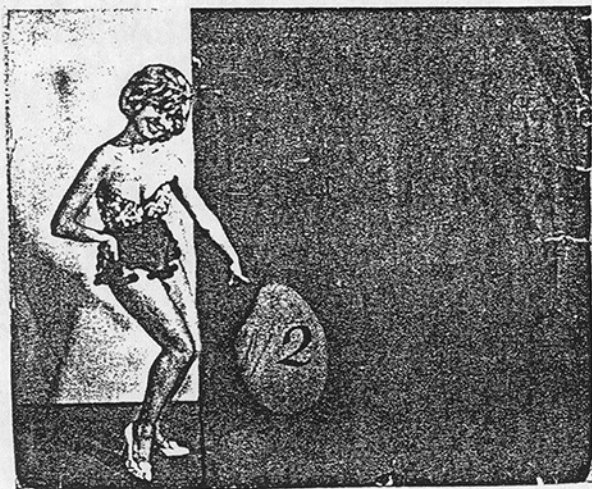
Some of the Beatles goods will be geared towards the high end of the market, with a \$3,000 sculpture of the quartet circa 1962 being prepped in Florence, Italy, and an Andy Warhol fine art poster of the group based on their famous appearance on "The Ed Sullivan Show" also in the works. Poster was one of Warhol's last creations.

Nike Kills Spot Plans

One area in which there should be little or no Beatles activity in the coming year is commercials. Controversy over the use of "Revolution" in a Nike sneaker ad last year has put the kabosh, for the time being, on the jinglization of Lennon-McCartney songs, Lucas said.

Majority of Northern's 251 L-M tunes have "never been under consideration for commercial use," she said, conceding, however, that some songs would've been considered prior to the Nike flap, had the right offer come along.

ATV has "turned down many million in offers," she asserted, but would not specify.



THE RAREST
EAST GERMAN RECORDS

by

Hartmut Schwarz
&
Evelyn Rabe
BEATLEMANIA (GDR)

With the start of 1956 the East German record company, "Amiga", produced 7" 45 rpm records. To promote their records "Amiga" also started a series of 7" 45 rpm publicity records called "Klingende Monatsschau". Such records contained little publicity spots for new released records (later for 45 rpm and 33 rpm records), including spoken words and some music cuts from several artists.

These records were only given to record shops (not for sale) and should be played in the shopping room. They came out every month and had a special picture sleeve until December 1965. Since January 1966 until the late 60's "Amiga" released 12" 33rpm publicity records.

Some of the 1965 7" 45 rpm records made publicity for the first Beatles records released in GDR. We like to introduce them for you.

1. "Klingende Monatsschau 2/1965": Amiga Sp.U.283 A / Sp.U.284 B

Side one: Second publicity spot promotes the 7" 45rpm "Ain't She Sweet/Cry For A Shadow" Amiga 4 50 466

2. "Klingende Monatsschau 3/1965": Amiga Sp.U.285 A / Sp.U.286 B

Side Two: First publicity spot promotes the 7" 45rpm "Sweet Georgia Brown/Why" Amiga 4 50 471

3. "Klingende Monatsschau 4/1965": Amiga Sp.U.287 A / Sp.U.288 B

Side Two: First publicity spot promotes the 12" 33rpm LP "The Beatles" Amiga 8 50 040

There also must exist such a publicity record from mid-1965 (#6 or 7) which promotes the 7" 45rpm "It Won't Be Long/Devil In Her Heart": Amiga 4 50 493 (the last of these early Beatles record releases in GDR). Unfortunately we couldn't find this record (publicity records had a very small edition) nor any detailed information about it.

BELMO NOTES: The above article was written exclusively for BBN. BEATLEMANIA is a monthly magazine published in East Germany. Correspondence should be sent to:

Hartmut Schwarz
Kranichfelder Strasse 18
ERFURT - DDR
5083
GDR

LETTERS

from Beatle people

Dear Editor & Gentle Readers,

It has come to my attention that, yeah, Belmo's 1987 Beatleg Christmas is the greatest thing since pine scented air freshener - but alas - Belmo is holding out on us. We know that he did not include all the material sent to him on the final tape. Rumor has it that the outtakes and rejected material be the first bootleg of Belmo's own material. The Unreleased Belmo Tapes, the Belmo Sessions, Meet the Belmo, Leave it to Belmo...what will they turn up as? Belmo in the back room boot box! What next?

Rock and Roll Planner

Belmo replies:

What next, indeed?! Ha! Ha! Wait and see. Sleep well, R&R P.

Belmo,

I need your advice. My wife is threatening to leave me if I don't stop spending the rent money on Beatle records. What should I do?

Signed,

'Frantic'

Dear 'Frantic',

Move into a smaller place.

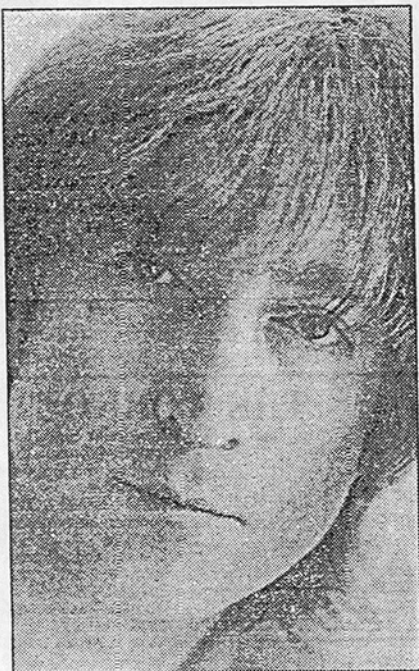
Belmo

OOPS! I GOOFED!

Hey. No one's perfect - least of all me. After all, I'm an aging hippie who still suffers flashbacks from all those acid trips back in the early Seventies. Like, wow, man, can you dig where I'm coming from? Anyway, thanks to those of you kind enough to point out my errors.

ABANDONED LOVE (on "Onot-himagen" by George was written by Bob Dylan and given to George. Got it?

Speaking of George, have you heard his new tune, "ZIG ZAG"? It's on the flip side of "When We Was Fab". It could almost be classified as an instrumental. It's a weird song.



On Tuesday night, February 9th, FRONTLINE aired a one-hour special called, "The Man Who Shot John Lennon".

I had difficulty deciding whether or not to view the program. As a Beatle fanatic who watches and collects every video relating to the Beatles, I felt compelled to see the show. But as a Lennon admirer and a Yoko sympathizer, I was aghast and disgusted by the idea of more headlines and publicity for a deranged killer who murdered a wonderful human being so he could be famous.

Finally, I decided that as a historian, fan, collector, peacenik and sometime social commentator, I should view the piece. I do not regret my decision. However, it told me little of what I didn't already know. And that was...Chapman is a mentally ill killer who found several illogical reasons to murder John Lennon.

I hope we won't have to hear anymore about 'the man who shot John Lennon'—except, maybe, that he died in prison.



JOHN LENNON Two Minutes Silence Antar (4501) (Bootleg)

Who says that bootleggers don't have a sense of humor? Just take a look at this bootleg and you may have to change your mind. The picture sleeve says this is a memorial record, released to commemorate 16 years since the release of *Life With The Lions*. Side one is exactly as billed — two minutes of silence. Side two features a disco remix version — mostly silence, with some sniffing and sneezing, and the original demo version of the "song", —, radio noise, talking, etc. Everything except silence.

The record label contains a few jabs at Yoko Ono. Comments include "UhOh! Here comes another Yoko Ono album" and "If Yoko can get away with it, so can we."

By the way, the artist for this tribute is none other than the Shaved Fish, and the label features a sliced apple. This record is definitely not for everyone, especially with a price tag in the \$6-10 range.

Charles Reinhart

Reprinted from GOLDMINE

"Randomonium" by Frank Zappa (with John Lennon) (Nifty Tuff & Bitchen 8611).

When Apple Records issued the "Live Jam" album as part of the "Some Time in New York City" package back in 1972, the lead-off track of side two featured a 4:50 live recording of "Well (Baby Please Don't Go)" by John Lennon and Yoko Ono with Frank Zappa and The Mothers (recorded in 1971 at the Fillmore East in New York City). Sixteen years after the fact, an audience recording from that concert has surfaced which reveals that the original full-length performance of that particular song was 7:47, not 4:50. The sound quality is only fair, but the extra three minutes includes both additional Lennon vocals and musical jams which were edited from the official release, probably more for the sake of time than anything else.

Unfortunately for Lennon collectors, there is only one way to obtain this recording at the moment — by purchasing the 10-LP boxed set of Zappa material entitled "Mystery Box," which was issued a few months ago. Each of the albums included in that boxed set are indi-

vidually titled, and so far "Randomonium," which includes "Well (Baby Please Don't Go)," has not been issued on its own.

Word has it that additional audience recordings from that concert recently have surfaced among Zappa collectors and many are of better sound quality. There's a good chance that someone else may issue a single LP that features this recording (and maybe more!) in the future.

Mark Wallgren

Reprinted from BEATLEFAN

WANTED!



BELMO'S
BEATLEG NEWS
842 West 23rd
Anchorage, AK 99503

CAN YOU HELP BELMO?

I'm looking for the following items. Will trade for them - I have a huge collection to choose from. YOUR LIST GETS MINE!

AUDIO

PLEASE PLEASE ME: SLOW VERSION
GEORGE: DEEP BLUE (LIVE)
RINGO: WISH UPON A STAR (88)
EARTH NEWS SPECIAL
LISTEN TO RICHARD BRAUTIGAN
GRAPEFRUIT (BOTH ALBUMS)
WHATS IT ALL ABOUT
I'M DOWN: CANDLESTICK PARK
I'M DOWN: BEASTIE BOYS
HARRISON AT PALIMINO CLUB
KING OF FUH: COMPLETE
RINGO: SMELL THE ROSES OUTTAKES
THE ROOGALATORS
BANGLADESH: AFTERNOON SHOW
CASUALTIES: Either tape or album.
RINGO: WHITE CHRISTMAS
PAUL: THE RAM OUTTAKES

POSTERS

The Avedon Photos
BOOK: Paperback Writer

... This spring Capitol Records will release two CD collections of Beatles singles, nonalbum tracks and B sides. Titled *Past Masters*, the two volumes will include such songs as "Love Me Do," "Lady Madonna" and "Hey Jude." The second volume also includes alternate versions of "Let It Be" and "Across the Universe." ...

FROM:
Rolling Stone

EDITORIAL

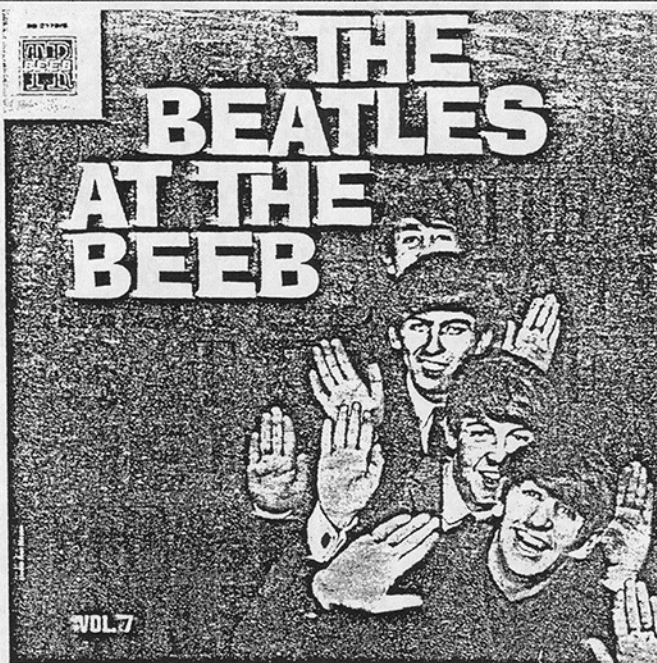


Hello fellow Beatle fans. As you've probably noticed, this issue is a bit late coming out. The reason is this: I'll be publishing every two months from now on. The reason is not for lack of material, but for lack of money. It is very expensive publishing 200 issues each month, and until I start charging for the newsletter, I'll continue to absorb the costs. I expect to begin charging at least ONE DOLLAR an issue by the fall. (Blame Reagan).

Did anyone see the "Music Hall of Fame" on the news? What a laugh. Who does Mike Love think he is? I'm glad Paul was a no show. And why can't the fans ever see the videos of the show? We are the ones buying the records. Speaking of videos, I just received a copy of "Rock and Roll Circus". Lousy quality. But it does have the complete program which is very collectable.

Thanks to all who sent articles and pictures. If I didn't use them this issue, I'll try to get them in next time. And thanks to Doug Sulpy for letting me 'cop' some of his information. (Doug publishes **ILLEGAL BEATLES**: a very fine magazine on the latest in bootleg news. Write him at: **ILLEGAL BEATLES**
117-F Matawan Ave.
Cliffwood, NJ 07721
Send \$3.50 for his next issue (M.O. only).

Think Peace!
Belmo



AT THE BEEB: VOL. 7

Review by Ted P.

Volume 7 of "At The BEEB" has arrived. It has a terrific cover, but the selection of material suggests that the producer is running out of steam, and one can only wonder what they've left over for Volume 8.

Side one features a running aircheck of the October 5, 1963, Fifth Birthday edition of "Saturday Club". This side includes four previously available tracks, and, in what must be the most appalling decision since EMI issued the first four Beatle CD's in mono, eight, count 'em, eight non-Beatle tracks! This is especially disgraceful when you consider the liner notes reveal: "The Beatles sang 6 songs that day. We've dropped "She Loves You" and "I'll Get You" for reasons of space." In reality, the producers probably didn't have them.

Side two includes the four tracks from "The Royal Variety Performance", which was previously issued as an EP. Side Two also features the album's only six previously unreleased tracks: five from October 20th, 1963's "Easy Beat", and a "bonus" track, "Twist and Shout" from the July 21st,

1963 broadcast of "Easy Beat". This date courtesy of Allen Wiener's book, as no date is listed on the LP.

Perhaps when I listen to it I'll discover some redeeming qualities hidden along the grooves, but at face value, \$22 seems like a lot to spend for six new cuts, especially when you consider that it will no doubt be reissued as a double LP along with Volume 8 for about half as much.



BELMO'S BEATLEG CHRISTMAS 1987

For your copy of the tape, send just \$5 (cash or money order - payable to S.F. Belmer) to Belmo's Beatleg News, 842 West 23rd, Anchorage, AK 99503. This barely covers tape cost and postage. Let's call it a Christmas gift to you. For overseas readers please send \$12 to cover my costs. Thanks. A splendid time is guaranteed.



BELMO'S BEATLEG NEWS

A NEWSLETTER FOR COLLECTORS



VOLUME TWO: ISSUE 14

APRIL/MAY 1988

STILL FREE FOR TWO STAMPS

CODENAME: RUSSIA

Nearly 20 years after the recording of LET IT BE, some new material has emerged from the vaults at Twickenham Studios.

CODENAME: RUSSIA is the first new material since THE REAL CASE HAS JUST BEGUN to appear on a bootleg. Everything here is new and unheard by most collectors until now. The sound quality rates FAIR. The cover is a shot of Ringo (whose "codename" is RUSSIA (this is a bit beyond me, but even Ringo seemed puzzled by it when it was mentioned)).



THE ALL-SEEING EYE SAYS:
IN THIS ISSUE

LOST LENNON TAPES AGAIN
RINGO: RIZZ OFF!
GUEST BOOT REVIEWS
CODENAME: RUSSIA
SGT. PEPPER BOOT
BEATLE TRIVIA WINNER
AT THE BEEB: 8 & 9
HOLLAND BOOTLEGGERS BUST
BOOTLEG RUMORS
COLLECTORS' CORNER
GOO GOO GA JOOB

SIDE ONE:

ANOTHER DAY
HELLO DOLLY
PLEASE MRS. HENRY
RAMBLIN' WOMAN
SONG BIT
I BOUGHT A PICASSO
TAKING A TRIP TO CAROLINA
BROWN-EYED HANDSOME MAN
WELL ALRIGHT
SONG BITS
PIECE OF MY HEART
FRERE JACQUES/IT AINT ME
BABE
TWO OF US
HEAR ME LORD
BLUES MACHINE
WHAT'D I SAY

SIDE TWO:

A SHOT OF RHYTHM & BLUES
BABY I DON'T CARE
ACROSS THE UNIVERSE

ROCK & ROLL MUSIC
DON'T LET ME DOWN
DEVIL IN HER HEART
JENNY JENNY/SLIPPIN' AND
SLIDIN'
THAT'LL BE THE DAY
HI-HEELED SNEAKERS
TILL THERE WAS YOU
DON'T BE CRUEL/TINY
BOSSANOVA

Generally, this is not an easy album to sit down and listen to. But some of the studio conversation is interesting and hearing ANOTHER DAY and HEAR ME LORD in their infancy is a treat. You should expect to pay about \$20 for this.

Record info: CORE LTD.
RECORDS - BL888-3.

BEATLES 4 EVER

EDITORIAL



I first want to thank all you folks who sent material for this issue. It really helps as many items are bound to slip past me here in Alaska. Thanks especially to Marge, Thom, Ted, Mark, Stamps of Approval, Bill, McMoono, Doug, Allen and Mike.

As you can see, there have been a number of new releases since the last issue. What effect the bust in Holland will have on new releases will soon be felt - I hope they will be able to get back in operation soon. Why can't the AUTHORITIES concentrate on drug pushers and terrorists instead of bootleggers of music? No one is harmed by them (not even the artists - they wouldn't get royalties off most of this material anyway); they are actually performing a service for music lovers. Some governments and people have their priorities all messed up. If only we could all live in peace and love our fellow humans. I guess I'm just a dreamer.

Some of you have asked about my proposed radio show. Unfortunately, no one here will touch it. They fear reprisals from the AUTHORITIES and don't want to lose their licenses. However, I did a guest spot on KEAG-FM on which I played several bootlegged songs and took phone calls from listeners. It looks like I may be back on that station sometime in the future. Thanks, Wilkie!

The Anchorage Daily News got wind of my publication and recently did an article with photo about

my "Beatlemania". I dusted off my Beatle wig especially for the occasion.

Does anyone out there have Harrison's WHEN WE WAS FAB with the reverse ending? Let me know, I'd like to make a trade for it. Thanks.

Still hoping for love and peace in a crazy world.

Belmo *



It's a Jungle Out There!

EDITOR'S NOTE:

STOP! PLEASE! NO MORE!!!!

I appreciate everyone's enthusiasm and the many letters you are sending, but I need to have you do a few things for me.

First: If you write a letter which requires a personal reply from me, please send a self-addressed stamped envelope. It will help me to save time and money. My circulation has grown so large now that I'm finding it nearly impossible to keep up.

Second: Please do not send money or blank tapes to me without first getting my ok. It's not that I don't want the money, but finding the time to do your requests is extremely difficult these days. I do not sell boots or tapes, and my newsletter is still free for 2 stamps. I am willing to trade tape for tape, but only if we make an agreement ahead of time.

Third: Those of you on my "trading buddies" list can ignore the above. You know who you are.

Fourth: Those to whom I owe tapes, I apologize and I'll be sending them out soon. Those who owe me tapes, I can only say "GET ON THE STICK!". (The old 'do as I say' bit.)



BOOTLEGGERS BUSTED: IS THIS THE END OF THE BEEB?

The bad news coming from Europe is that the folks responsible for the BEATLES AT THE BEEB series, THE QUARRYMEN AT HOME, CODE NAME RUSSIA, and probably many other titles, have been shut down by their law enforcement agency.

Doug Sulpy of ILLEGAL BEATLES reports that "the BEEB series is dead." I think the rumors of their death is a bit premature. What we'll see is a delay until the bootleggers can open shop again. One of my sources (Deep Ear) says to expect to see the BEEB series and other new boots coming out of Holland in less than six months.

Don't despair. Hang in there for a bit. It might mean that Doug and I will have to find other things to write about. Hey, Doug, what if we just write about Paul McCartney? ☹

* BACK ISSUES *

SORRY: NO MORE BACK ISSUES

Do to the cost and effort required to print and mail back issues of the News, I have discontinued this service. So if you are going to get yours, GET IT NOW! For new subscribers who want back issues, I suggest placing an ad in the Collector's Corner of this publication. Thanks for your understanding.



300,000 BEATLE FANS CAN'T BE WRONG

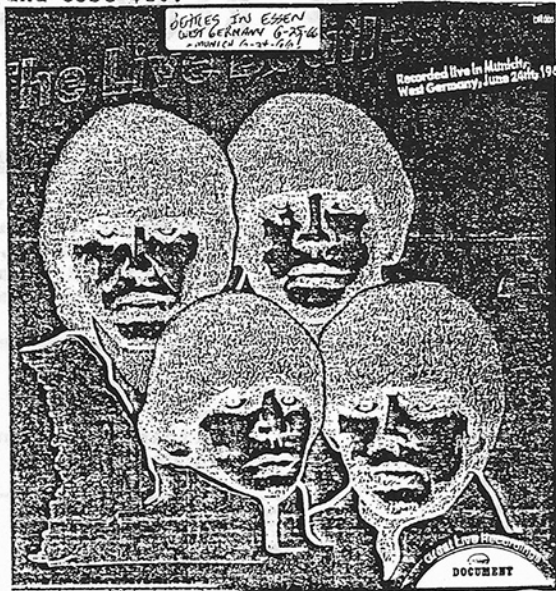
Side one and two are the same as the live side on DOLL'S HOUSE. Isn't there a copy of this concert anywhere without that tape waver through the tunes? One tune is missing (according to DOLL'S HOUSE liner notes): "Till There Was You". Side 3 is from Melbourne and Side 4 has interviews. By the way, Side 2 contains the interview from "The Beatles Live" flexidisc.

THE LIVE BEATLES

This record is *c%#! Side One contains ROCK & ROLL MUSIC, BABY IN BLACK, I FEEL FINE, YESTERDAY, NOWHERE MAN and I'M DOWN. Supposedly live in Essen, Germany (6/25/66). At least one song was cut out. Between R&R Music and Baby's in Black, you can hear She's A Woman.

Side two is supposedly recorded in Munich (6/24/66). Wrong! It's the same as side one - except the sound of the recording is different (as if it was recorded somewhere else in the room) - same intros and outros though. There's an interview at the end of side two and a 1966 Bravo Award speech by George, in German yet. I don't know about this LP. If the material isn't available anywhere else....

This record was made by Document Records (DR 005) and cost \$20.



REVIEWS

BY

MARK S.



JOHN LENNON: DREAM LOVER

God knows why I bought this! A neat cover though - it folds open. We've heard most of the stuff. Last cut on side one, "Let's Twist Again", I'm not even sure John's on it! If he is, it's mixed way back. The album cost \$17.

Side A:
MAKE LOVE TO THE END
GOD SAVE US
INSTANT KARMA
RADIO PEACE
IMAGINE
I'M THE GREATEST
AS TIME GOES BY
LET'S TWIST AGAIN

Side B:
GOODNIGHT VIENNA
RADIO SPOT (for above)
MUDIO MUNGO
I SAW HER STANDIN' THERE
RADIO SPOT (Walls & Bridges)
OLD DIRT ROAD
STARTIN' OVER
DREAM LOVER
STAY
AS TIME GOES BY (2)
STARTIN' OVER



1967

1967 - AKA SGT. PEPPER

Don't get your hopes up on this one, boys and girls. Although it is beautifully packaged (the cover is an alternate color cover), you won't find any new gems which haven't appeared on other boxes (STRAWBERRY FIELDS & 20 YEARS AGO TODAY). The sound quality is good and the price is right (\$12).

SIDE ONE:

A DAY IN THE LIFE
STRAWBERRY FIELDS
ONLY A NORTHERN SONG
PENNY LANE
ALL YOU NEED IS LOVE
IT'S ALL TOO MUCH
A DAY IN THE LIFE

SIDE TWO:

MAGICAL MYSTERY TOUR
THE FOOL ON THE HILL
THE BUS
BLUE JAY WAY
YOUR MOTHER SHOULD KNOW
I AM THE WALRUS
CHRISTMAS TIME IS HERE
AGAIN

VIDEO

ROCK AND ROLL CIRCUS THE VIDEO

I recently purchased a copy of ROCK AND ROLL CIRCUS through the mail from Al Wagenaar of Holland, Michigan. You have probably seen his ads in various music publications.

BE WARNED! The quality of this tape is extremely poor. For what he is charging for the tape is certainly expected better. I wrote him and told him of my disappointment and asked if he would make it right. He wrote back and said to return the tape and he would send a better copy. This was several weeks ago; and as of press time I have had no more news from him. So until I let you know otherwise, steer clear of this business for a while.



THE AUSTRALIAN REISSUES

REVIEW BY TED P.

This new series of reissues is released on the Rubber Soul label. It is expected to feature 16 separate titles, comprised of single and 2 LP record sets. The actual number of albums in this series is said to be 25.

The artwork for several of the albums, including "Rabbi Soul" and "The Little Red Album", originally was published in October 1977 as part of a special "Beatles Edition" of the National Lampoon.

Of the 16 titles, I'm at present aware of 13 of them. While there may be a few gems buried in this pile, keep in mind that the liner notes can be very misleading as to what's on the albums:

REINTRODUCING THE BEATLES: (2 LP) BBC cuts, Decca demos, Liverpool May 1960, 1st interview. Features unissued AFN interview, and alternate lyric version of "Sweet Georgia Brown". The color cover is similar to "That'll Be The Day".

PLEASE RELEASE ME: (2 LP) BBC cuts. "Please Please Me" outtake color cover.

BEATLES FOR AUCTION: (1LP) BBC cuts. Cover similar to "Beatles For Sale".

WITHERED BEATLES: (2 LP?) BBC cuts. Cover parodies "With The Beatles".

A KNIGHT'S HARD DAY: (1LP?) Contents unknown.

FUCK!: (1 LP) Shea Concert. Cover parodies "Help".

RABBI SAUL: (1 LP) Parody cover of "Rubber Soul". Various performances of 1965 songs.

REVOLTING: (1 LP) Parody cover of "Revolver". Various performances of 1966 songs.

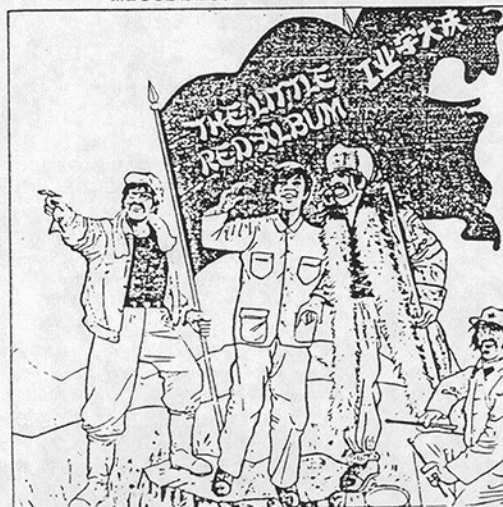
THE LITTLE RED ALBUM: (2LP) Various 1968 tracks - apparently all previously available. Rear graphics claim to be rejected artwork for "White LP".

MELLOW YELLOW: (2 LP) A few other previously available "Yellow Sub" tracks. Primarily includes Ringo's rap from "Yellow Sub" radio series.

GRAVE POSTS: (2 LP) Previously available "Let It Be" sessions.

LET IT END: (2 LP) Cover similar to "Let It Be". Previously available 1/69 sessions (inc. "Get Back" LP).

LIFTING MATERIAL FROM THE WORLD: (2 LP) One side each of solo material.



BELMO'S BEATLEG XMAS 1988!

It's not too early to start thinking about getting your songs on tape for the next Christmas tape. Last years was quite a success and was well-received by all. I've already received some great material for the next cassette. (It is a possibility that the music will be issued on vinyl this year - it depends on the cost and the willingness of the participants to help with the project. Why not drop me a line and let me know your opinions and ideas on this. With a little help from my friends we could put out a real classic this year.)



THE BEATLES AT THE BEEB



The Beatles at the Beeb • The Beatles

mono

VOL. 9

THE BEATLES AT THE BEEB

Alternate versions of THE BEATLES big hits
performed LIVE by themselves on British Radio



ALL MY LOVING • MONEY (THAT'S WHAT I WANT) • THE HIPPI HIPPY SHAKE
I WANNA HOLD YOUR HAND • ROLL OVER BEETHOVEN • JOHNNY B. GOODE
YOU CAN'T DO THAT • PLEASE MR. POSTMAN • FROM US TO YOU • THIS BOY

The latest releases from BEEB Transcription Records are definite improvements over the last album (we thankfully are not obliged to listen to non-Beatle people). The sound quality is excellent as are the covers. (Although the cover of my copy of Volume 8 is out of focus.)

For those who care the index numbers are:
Vol. 8: BB 2179/S
Vol. 9: BB 2180/S

Here are the song titles:

AT THE BEEB: VOL. 8

Side One:

Saturday Club (12/21/63)

THIS BOY

ALL I WANT FOR CHRISTMAS

IS A BOTTLE

I WANNA HOLD YOUR HAND

'TILL THERE WAS YOU

ROLL OVER BEETHOVEN

SHE LOVES YOU

BEATLE CRIMBLE MEDLEY

From Us To You (12/26/63)

FROM US TO YOU

SHE LOVES YOU

ALL MY LOVING

ROLL OVER BEETHOVEN

'TILL THERE WAS YOU

BOYS

Side Two:

From Us To You (cont.)

MONEY

I SAW HERE STANDING THERE
TIE ME KANGAROO DOWN, Sport
I WANNA HOLD YOUR HAND

Saturday Club (2/8/64)

This side is filled out with various interviews, reports and etc. while the Fab Four are in New York. This album has a nice mix of Beatle chat, music, and several rarities which make it a MUST HAVE for any Beatle collector. It and #9 should retail about \$22. (Or you can wait for the American 2-LP release and pay \$20 for 7/8.)

AT THE BEEB: VOL. 9

Side One:

Saturday Club (2/15/63)

ALL MY LOVING

MONEY

THE HIPPI HIPPY SHAKE

I WANNA HOLD YOUR HAND

ROLL OVER BEETHOVEN

JOHNNY B. GOODE

I WANNA BE YOUR MAN

Plus a phone conversation with Brian Matthew.

Side Two:

From Us To You (3/30/64)

FROM US TO YOU

YOU CAN'T DO THAT

ROLL OVER BEETHOVEN

'TILL THERE WAS YOU

I WANNA BE YOUR MAN

PLEASE MR. POSTMAN

ALL MY LOVING

THIS BOY

CAN'T BUY ME LOVE

FROM US TO YOU

The most notable song here is JOHNNY B. GOODE which Andy Laskso says is the only time the Beatles performed this song live. And it sounds great!

Laskso also closes the liner notes by saying, "See you in Volume 10." However, this was before THE BIG BUST in Holland. I hope we'll see #10, but will it end with #9? What an eerie thought.

REVIEW

AMERICA VS EUROPE

Some of you have asked how the American version of THE QUARRYMEN AT HOME compares with the original European release.

First, in my opinion the color cover of the American version is far superior to the black and white cover from Europe. The U.S. cover has McCartney's now familiar shot of George, Paul and John on the front. And the back features a color self-portrait by Stu. Very nice.

The European cover (as you saw for yourselves in a past issue) was a boring black and white photo on the front and song listings on the back.

The important item we want to discuss is sound quality. I listened closely to the album several times and I have to conclude there is some difference. The European one is a bit crisper and may have more body. But for most listeners, the U.S. version is just fine. (Consider the price difference: \$22 for Europe and \$12 for American.) Also, when you dip the American copy in the avocado & cheese dip, it is a true delight.



MUSICIAN

the hidden LENNON



Private memories, musical diaries and new Beatles tracks come to light.



I READ BEATLEG NEWS, TODAY,
OH BOY!
ABOUT A BOOTLEGGER WHO
MADE A TAPE...

In an article by Scott Isler in the April issue of MUSICIAN, it is reported that some songs from the Lennon Vaults will not be aired on the Westwood One program.

(EXCERPT):

A two-note electric guitar ostinato over a rippling bass tone creates a musical ebb-and-flow. This is not a solo tape. "I can hardly raise my head/I'm lying in my lazy bed/I haven't got a care." The ethereal, high-pitched voice - over wordless falsetto backing - comes from the land of tangerine trees and marmalade skies. The tempo is that of molasses. "Everybody's rushing round but me/I'm dreaming." These are the Beatles performing LULLABY FOR A LAZY DAY, a song you've never heard. And you won't hear it on "The Lost Lennon Tapes" either. ...Paul is unlikely to give clearance to allow the finished (but not incredible) song to be broadcast. This one is truly lost.

The article goes on to list the following songs:

TOO MANY COOKS (w/ Jagger)
REVOLUTION (with 4 minutes of extended jamming)

LUCK OF THE IRISH (with John & Yoko co-composing)
YER BLUES (Rock & Roll Circus)
FREE AS A BIRD
HE'S GOT THE BLUES
SHE'S A FRIEND OF DOROTHY'S
HAPPY BIRTHDAY TO JOHN
(Musical greetings to John)
I'M LOSING YOU/I'M MOVING
ON (with Cheap Trick)

This is a very fine article. Buy it and read it.



Lost Lennon Found

The recently launched Westwood One Radio series, "The Lost Lennon Tapes," while disappointing in some respects, has offered the hope that many previously-unheard John Lennon songs will be aired publicly at last.

Recently episodes of the series have featured the first public airing of "Life Begins At Forty," "Girls And Boys" and "The Happy Rishikesh Song." If all of Lennon's unreleased (and unbootlegged) material is to be included in this series, then these titles represent only the tip of the iceberg.

Lennon apparently broke out of his five-year retirement with a vengeance while vacationing in Bermuda in mid-1980. Not only were most of the *Double Fantasy* and *Milk And Honey* tracks written and recorded that year, but at least 25 additional titles were composed as well. Demos of all of them may exist, including the few already heard on "The Lost Lennon Tapes."

The 25 titles were copyrighted posthumously by Yoko Ono on Sept. 20, 1985, with the date of creation of all listed as 1980. This is probably not true of at least two of the titles, however. "A Case Of The Blues" is heard as a working title during the *Let It Be* sessions of January 1969, and there is considerable doubt that "Have You Heard The Word" is a Lennon composition at all, copyright or no copyright. There is an earlier copyright (1974) for the same song (with the same lyrics!) filed by Steve Kipner and Steve Groves, and a partial recording of the song, erroneously credited to John Lennon and members of the Bee Gees, has been bootlegged.

The complete list of Lennon titles follows: "When A Boy Meets A Girl," "Lullaby For A Lazy Day," "Dear John," "Across The River," "Whatever Happened To ...?", "She Is A Friend Of Dorothy's," "Help Me To Help Myself," "Boat Song," "I Don't Want To Lose You," "Not For Love Nor Money," "Gone From This Place," "Girls And Boys," "Hold On, I'm Coming," "Sally And Billy," "Dream Time," "Pill," "Free As A Bird," "He Got The Blues," "The Happy Rishikesh Song," "Man Is Half Of Woman (Woman Is Half Of Man)," "You Saved My Soul (With Your True Love)," "Memories," "Don't Be Afraid," "One Of The Boys," "Life Begins At Forty," "Serve Yourself," "A Case Of The Blues," and "Have You Heard The Word."

In addition to "A Case Of The Blues," Lennon's demo of "Serve Yourself," filled with profanity, has been bootlegged.

The Westwood One series emerged when former DJ/TV host, now media consultant, Elliot Mintz, a friend of Lennon and Ono (and series narrator), brought together two of his clients, Westwood One and Yoko Ono. There are reportedly 300 hours of unreleased Lennon tapes that were used to distill the approximately 55 hours that will be used during the next year's worth of weekly broadcasts. The series began running earlier in some parts of the country than in others; Washington D.C.'s WCZR ran the first show, a three-hour overview, on Feb. 7, but other regions began earlier than that.

Allen J. Wiener

THE LOST LENNON TAPES

WESTWOOD ONE
RADIO NETWORKS

9540 Washington Boulevard • Culver City, California 90232-1985 • (213) 204-5000



BEATLEG TRIVIA WINNER

Congratulations to Bill Rogers on winning Belmo's First Annual Beatleg Trivia Contest. For his efforts Bill won a copy of the album, "The Quarrymen Rehearse: With Stu Sutcliffe (Liverpool 1960)".

The following runners each won a limited edition Beatleg News Bumper sticker for their foreheads. Wear in good health!

- *Tom Jones
- *James Brady
- *Randall Gray
- *Ken Lee
- *Paul Nelson
- *Dennis Lasley
- *Deborah Kiech
- *Jimmy Swaggart

And now (briefly), here are the answers I was looking for:

- 1) "Helter Skelter" was inspired by an article on the Who.
- 2) John and Paul once formed a musical duo called the Nurk Twins.
- 3) The Iveys.
- 4) At the time of release- NO U.S. station.
- 5) Gene Mahon

Cryptogram Solution:

"WONSAPONATIME there was two Balloons called Jock and Yono - John Lennon.

Thanks to all who entered; and to Ed McMahan I can only say: "You could've been a winner!"

Listen To



Dear Friend,

I saw a wrong information in last issue of your journal. Re: Bulldog Records. They are produced in Italy; Bulldog Records are NOT to be considered bootlegs. According to Italian laws, copyrights for live material expire after 20 years, so any label can now do records with Beatles live concerts (and probably also BEEB material, as at Bulldog they told me), provided they pay copyrights to the songs' authors (and at Bulldog they pay copyrights).

First 1000 copies are pressed on colored vinyl, the other copies on normal vinyl. At present they produced: singles collection (11.7" box); Tokyo June 30, 1966 (as usual wrongly labeled July 2); Paris 65 (afternoon and evening concerts); Houston afternoon and evening concerts; Rome concert. I suppose that many new releases are being produced; unfortunately for the first records they didn't use the best sound quality available; now they are cooperating with one of the Italian major companies, so it is hoped that, with electronically

IT WAS MORE THAN 20 YEARS AGO

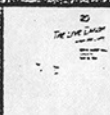
IL BELLO DELLA
DIRETTA....
VENT'ANNI DOPO

Remozionante
insuperabile classica
della musica rock
registrata dal vivo
NEL FAVOLOSO BANNI GOTT
QUESTA È LA PROPOSTA

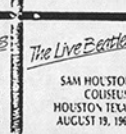
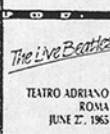
BULLDOG



GIÀ PUBBLICATI



AND MANY MORE



IN VENDITA NEI MIGLIORI NEGOZI

mastered tapes, sound quality improves. Tokyo, Houston and Paris were made on CD too.

An Italian CIAO,

Massimo
(Torino, Italy)



BOOTLEGS ???

BY

DEEP EAR



MCCARTNEY: Said to contain alternate mixes taken from an acetate of Paul's first solo album. Release date is unknown.

JAMS: A new Harrison double album set containing unspecified outtakes and unreleased songs. Produced by Phil Spector. Is this some of the material which Joey Molland of Badfinger is supposed to be in possession of? I recently wrote him to ask if it were true that he has over four hours of outtakes from the "All Things Must Pass" sessions. (I'm not holding my breath waiting for an answer.)

THE BEATLES: Here we go again! The German import which contains the White Album outtakes of 1968.

What I want is the LONG version of HELTER SKELTER.

MAGICAL MYSTERY TOUR: The album as it was originally conceived complete with dialogue. Hmmm.

HELLO GOODBYE: On NEMS, but where the heck is it? I expected it to be out by now.

PAUL'S PIANO TAPES: My Holland contact said it was on plastic and was of excellent fidelity. But with the recent bust, we may never get the chance to hear it. Bummer.

THE REAL CASE HAS JUST BEGUN: VOLUME II
Only info I have is that it is being compiled even as we speak. However, if it comes from Holland...!



If you remember in my last issue I discussed The Lost Lennon Tapes radio program and I wondered how long it would take the bootleggers to get their product on the market.
NOT LONG!
NOT LONG!

THE LOST LENNON TAPES: VOLUME ONE and HOME REHEARSALS reached the listening public by the end of March. Both retail for about \$12 apiece.

THE LOST LENNON TAPES:

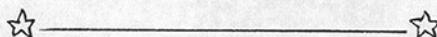
THE LOST LENNON TAPES: VOLUME ONE has great sound quality - thus it probably originated from the original Westwood One albums of the program (which I'm sure some of you are already in possession of!).

Side One:

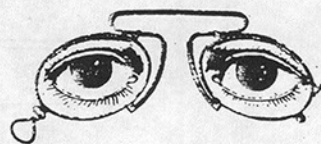
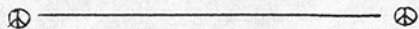
STRAWBERRY FIELDS
HAPPY RISHIKESH SONG
ROCK ISLAND LINE
JOHN HENRY
SURPRISE SURPRISE
KEEP RIGHT ON TO THE END
GOODNIGHT VIENNA
TENNESSEE TAKE #1 & #4
GOD SAVE OZ
WITH A LITTLE HELP FROM MY FRIENDS

Side Two:

POWER TO THE PEOPLE
HERE WE GO AGAIN
MUCHO MUNGO
GOD
LIFE BEGINS AT FORTY
WOMAN
GIRLS AND BOYS
CLEAN-UP TIME
BEAUTIFUL BOY



I had planned to review "John Lennon: Home Rehearsals"; however, the album was put on back order. So it looks like we'll have to wait until next issue. I've been told there are only a few songs which are different than on "The Lost Lennon Tapes." Sorry about that.



Poor Ringo. His albums are nearly always a bust (except for RINGO - on which he had a lot of help from his friends!) and he is the least bootlegged of the Beatles. For good reason. He can't sing very well and his material is lackluster at best. And so unfortunately, is this album.

For those who care, here are the tracks:

Side One:

NONSENSE
SUN COUNTRY CLASSIC #1
RINGO MEDLEY FROM SNL
DEAD GIVEAWAY
BACK IN THE USSR (with the Beach Boys)
SUN COUNTRY CLASSIC #2
ACT NATURALLY (Cilla Black Show).

Side Two:

GOODNIGHT VIENNA
SUN COUNTRY CLASSIC #3
THE JEFFERSON'S THEME
HONEY DON'T & MATCHBOX (Carl Perkins Special)
WITH A LITTLE HELP FROM MY FRIENDS (Prince's Trust)
YOU KNOW IT MAKES SENSE (Live-In World)

If you want to spend the money, then expect to pay about \$12 for this. (Maybe I'm being overly critical, it DOES have a nice cover.)



THE ADVERTISING MARKETPLACE

FREE!

FREE CLASSIFIED ADS FOR READERS

As a service to Beatle fans and collectors, Beatleg News Reader may submit an ad of up to 50 words to be published in three issues...for FREE!!

Requirements: Your ads must be type written or neatly printed. If I can't read it, I won't print it. I also reserve editorial judgement on the contents. I may edit due to space considerations. Ads must be received by the 20th of the month preceding the next issue.

Should you wish to run an ad for more than three issues, please send \$5.00 per ad (not to exceed 50 words). Make checks/money orders payable to: S. F. Belmer, 842 West 23rd, Anchorage, AK, 99503. Send cash at own risk.

Appleland Records

P.O. Box 2105

Longview, WA 98632

"RARE" Beatle records for sale. Import and domestic. Many other artists too. Fair prices and fast service. Mention Belmo and receive \$1 off your first purchase of \$15 or more. Send 22¢ stamp for catalog. APPLELAND RECORDS P.O. Box 2105, Longview, WA 98632

Longtime Beatles collector offers high quality live & unreleased cassette tape recordings for sale or trade from personal collection - many out of print. Group & solo available. Reasonable prices. Send SASE and trade list, if any, for more details. Bill Rogers, 306 Cave Mill Rd., Leitchfield, KY 42754

DISC COLLECTOR.

7829 E. Parker RD.
Parker, CO 80134

DISC COLLECTOR: Rare Beatles on Vinyl and CD. Imports and domestic. Write for catalog. We specialize in 50's, 60's and 70's POP/ROCK LP's. Reasonable prices and fast delivery.

I need the following Beatle bootleg albums: Almost Grown (European), 1-2-3-4 (European), Beatle Views (Interviews), TV Outtakes (Tobe Milo EP), Live in Houston (EP), Get Together (Tobe Milo EP), George Harrison 1974 (2LP). No scratches or skips please. Patrick Taylor, 420 Thornton St., Newport, KY 41071.

Beatle videos catalog: \$2. SAE for info. 40 hours A to Z. 62 to 87. 20 tapes recorded chronologically. Sample tape: \$12. Risk nothing. Write: T. C., PO Box 4690, Chico, CA 95927. Money orders only.

TAPES FOR TRADE: 7 page list, audio & VHS. \$1 to: Thom W., PO BOX 2622, Fitchburg, MA 01420.

STAMP OUT THE BEATLES! With rubber stamps! Lots of rubber stamps of the Fab Four. Send \$1 for a mini-catalog (creditable to first order). Write: Stamps of Approval!, Box 15376BBN, Albuquerque, NM 87174.



GET B.A.C.K. (Beatle Appreciation Club of Kansas). Membership just \$5/yr. Write to: Get B.A.C.K., 814 Lindenwood, Topeka, Kansas 66606.

WANTED: Bootlegs of the Beatles and 60's magazines or music and American TV series. I can swap these materials for Brazilian Beatles albums. Letters to: Maria Tereza Pinho Gomes Da Silva, RUA -Virginia Vidal N° 59, Jacarepagua, Rio De Janeiro - RJ - CEP22.733, Brasil.

PELLETT RECORDS: for rare and collectable Beatle albums. Write to: Pellett Records, 42 Park Place, Morristown, NJ 07960.

MOOK - WOW! Phone home. Also looking for "Approximately Infinite Universe" by Yoko Yont. Write: Troy S. Hubbard, 902 North Water, Salem, MA 01970.

BEATLES original American and Import LP's, 45's, picture sleeves, and bootleg albums available. Many other groups to choose from. We also trade for beta videos and have a few in my collection to sell or trade. Send SASE for listing to: RECORD COLLECTORS PARADISE, 1519A Southport Dr., Austin, Texas, 78704.

HELP: I'm looking for Beatles and 60's stuff (LP, video, tapes). Boots OK. Tom Thomas, 805 Plaza Mar, Chula Vista, CA 92010.

Beatles videos to trade. Have over 300 hours. Your list gets mine. I need recent overseas material especially. Michael Seu, 610 Hoomalu Pl., Hilo, HI 96720.

BEATLE BOOTLEG AND RARE WORLDWIDE LP's FOR SALE. SEND YOUR WANT LIST:
GROOVES GALORE, P.O. BOX 1321, ELLICOTT CITY, MARYLAND 21043



BELMO'S BEATLEG

NEWS



NEWSLETTER FOR COLLECTORS

VOLUME TWO: ISSUE 15

JUNE/JULY

STILL FREE FOR TWO STAMPS

THE REAL CASE HAS JUST BEGUN

(or PUTTING THE BOOT TO THE BOOTLEGGERS)

"And here," top crime-fighter Elliot Ness declared, "we have hundreds of counterfeit copies of the top-selling Whitney album."

A flashbulb momentarily blinded Ness and his fellow agents, as Elliot's axe splintered the wood of the crate. But Ace Belmont, star reporter for the Chicago Sun, could see clearly. "Ness," he said, "these are Beatle bootlegs... Sessions... The Quarrymen Rehearse... Ohnothimagen. These records are purchased only by hardcore fans who already own six copies of each legitimate release; they don't hurt anybody. For God's sake, Ness, don't you read the Beatleg News?"

"I'm sorry, Ace," the capital G-man replied, "but the only thing I read is the criminal code, and these things are contraband, just like whiskey and cigarettes."

"But whiskey and cigarettes are legal, sir," a fellow agent interjected

"Yeah, right. Now destroy these damn records."



Although Elliot Ness has not been involved with recent bootleg busts, officials of the FBI and other law enforcement agencies have enlisted his spirit in the continuing fight to remove bootleg records from the market...to make sure that records like the Lost Lennon Tapes stay lost. In this exclusive interview, Beatleg News talks to representatives of the Record Industry Association of America (RIAA), watchdog of the recording industry, to learn the policies and strategies that shape this ongoing battle.

BN: What is your basic policy regarding bootleg recordings?

RIAA: Bootleg records are illegal.

BN: Do you make a distinction between counterfeits and bootlegs? Do you assign a greater priority to either?

RIAA: Counterfeits are more prevalent than bootlegs...

BN: And more damaging to the industry?

RIAA: I would only say that because there are more of them, and because the consumer is generally being duped by a counterfeit. The people who buy bootlegs, generally speaking, know they are buying bootlegs.

BN: How do the record companies assist you?

RIAA: We are a trade association for American record companies. The record companies them-

BEATLES 4 EVER

selves set our agenda, though obviously not on a case-by-case basis. We have an anti-piracy unit. More than half of our personnel, budget, and effort goes into working as "watchdogs" against counterfeits, pirates, bootlegs, parallel imports, record rentals, and other forms of illicit product. We work for the record companies, and they have given us an ongoing edict to go after the manufacture, sale, and distribution of illicit product. We don't pay more attention to counterfeits than, say, bootlegs or parallel imports. We pay attention to what's out there.

BN: And how is this goal accomplished?

RIAA: We have a team of investigators across the country whose job it is, basically, to "go record stopping". They find out where the stuff is being sold, and then, working as private investigators follow that sale up the line as far as they can go, hopefully to where the recordings are being manufactured or distributed. At that point, the case is referred to a law enforcement agency.

BN: Is the FBI generally that agency?

RIAA: It depends upon where it is and what laws are being broken. It's either the FBI or a local law enforcement agency.

BN: Is this the end of your involvement?

RIAA: No, we also help to prepare the court cases.

And so the recent busts are not rare, isolated occurrences. They are part of an ongoing - and very serious effort on the part of American record companies to stop the distribution and sale of bootleg records. Or, in the words of Elliot Ness, "Who is this Belmo guy anyway?"

--T. Jones

EDITOR'S NOTE: Thanks, Tom, for providing us with this exclusive report. However, did you have to mention my name? Paranoia already runs deep around here!

AUSTIN SHOW BUSTED!!!

FBI Raids Austin Record Show

AUSTIN, Texas — FBI and U.S. Customs Service agents, in cooperation with the Recording Industry Association of America and Austin police, seized approximately 6,000 bootleg and counterfeit recordings April 23 at the eighth annual Austin Record Convention. Merchandise was confiscated from 11 dealers at the Palmer Auditorium here.

The early afternoon raid was conducted by approximately 20 agents under the direction of Supervisory Special Agent Byron A. Sage of the FBI's Austin division.

Following the raid, Sage told *Goldmine* that the FBI acted on information supplied in advance and sought out specific individual dealers whose merchandise was known to include bootleg or counterfeit records, videos or compact discs.

Vendors whose product was confiscated came from Texas, New York, Wisconsin, England, Australia and other locations.

No arrests were made at the show.

Sage said that the seized merchandise will be investigated by the bureau and arrests may result later if the evidence is determined to be in violation of copyright laws.

The raid was conducted after agents posing as customers purchased alleged bootleg and counterfeit recordings from the 11 tables. After the evidence was purchased, the full team of FBI and Customs agents swooped down on the dealers who had sold the alleged contraband.

The dealers were then photographed with their merchandise, and the evidence was taken from the show by the FBI.

According to Sage, the evidence will be presented to a grand jury, and arrests may result. If later convicted, the dealers may face one-to-five-year prison sentences and/or fines of up to \$250,000.

A similar raid was recently conducted in Gainesville, Fla., where some of the same dealers had merchandise seized. Sage told *Goldmine* that had he "had the manpower and the time, we believe we could have found contraband at every table" at the show.

Asked if the raid meant that the FBI was increasing its efforts at stemming the flow of bootlegs and counterfeit recordings, Sage said, "Absolutely."

However, he would not agree that the raid was "a warning to other record shows. That would be putting it too harshly," he said.

"But," he added, "I would consider it a warning to those selling bootleg and counterfeit records."

Jeff Tamarkin

I received some more information on the recent (April 23/24) bust of record dealers in Austin, Texas. It seems one vendor had about 500 albums confiscated by the FBI/RIAA during that fateful weekend. Well, the Feds recently returned 425 of the albums to him, but in a letter stated that "prosecution was still pending" (nothing like having a hammer hanging above your head!).

Anyway, the irony is that of the 425 albums returned, over half were obvious bootlegs (eg. Not For Sale, Sessions, etc.), while half of those not returned were legitimate releases. Makes you wonder just what our boys in the government know about the business.

Note: There have been no other busts since the Austin affair in April.



- FBI AGENTS ON THE CASE -

JOHN LENNON: A STAR FOREVER

Marge Giannella informs me that radio station KNX-FM of Los Angeles has started a campaign to put John on the "Walk Of Fame" (only 12 are awarded each year). To participate send your postcards to:

JOHN LENNON
A STAR FOREVER
KNX-FM RADIO
LOS ANGELES, CA.

Let them know how you feel. This is a fitting tribute to a great man.

Back Issues

SORRY,

NO MORE BACK ISSUES

Do to the cost and effort required to print and mail back issues of the News, I have discontinued this service. So if you are going to get yours, GET IT NOW! For new subscribers who want back issues, I suggest placing an ad in the Collector's Corner of this publication. Thanks for your understanding.

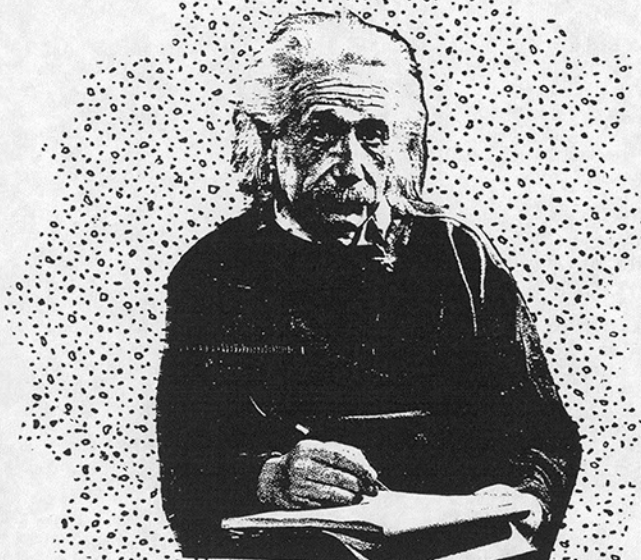
Listen To



Beatles. n. — also see: GEORGE, JOHN, PAUL AND RINGO. 1. The four young men from Liverpool, England who have revolutionized the entire musical and non-musical scene. 2. As a group and as individual artists the Beatles are what's happening Today.

EDITORIAL

by BELMO



THE NEW LOOK! You will have noticed something different this issue. With the help of Susan Peck ("Graphic Artist Supremo"), BBN has 'changed shirts'. I think you'll find it easier and more enjoyable to read.

Lots of exclusive news which you'll only find in BBN. Thanks to all who contributed their knowledge and time.

I recently received a tape of "My Abilene", said to be taken from a 1964 BBC session. It sounds like Paul singing but the tape is not very clear and I can't be certain. Anyone out there able to clear up this mystery?

ISSUE # 17 (December 1988) will be the audio Christmas issue. It will also be the LAST ISSUE (at least for a while). I am writing a novel which I must complete by next summer. So unfortunately there isn't enough time in a day for me to write the novel and publish the newsletter. Once I finish the novel I feel fairly certain I'll return to publishing BBN. I'll keep all your addresses

so I can inform you of THE RETURN OF BBN. (I'll credit those of you who will have some issues coming to you.)

Keep in touch. I know I'll continue to collect rare albums and tapes, so let's keep the lines of communication open. This is just a brief respite - not the end.

Personal Note: Yours truly was recently interviewed by the Public Radio Network to discuss the newsletter and Beate bootlegs. The story will be aired sometime in July. I do not know the date yet, so you'll have to listen for it on your local public radio station. (I'll get a tape of the interview, so anyone wanting a copy can contact me.)

Thanks to all for your support. Until next issue let's continue praying for peace.

Belmo



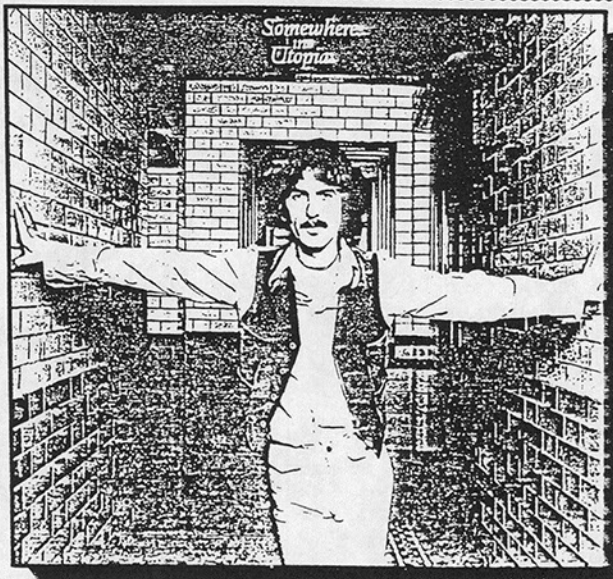
SOMEWHERE IN UTOPIA

SOMEWHERE IN UTOPIA you'll find George Harrison on a bootleg. Once again it's Loka Productions (WX-124), they released OHNOTHIMAGEN, doing the honors. And a nice job of pressing the plastic. It is a 2 LP set of various oddities and rarities. Here is the song listings:

GOT MY MIND SET ON YOU (alt. take), ZIG ZAG (B Side), WHILE MY GUITAR GENTLY WEEPS & HERE COMES THE SUN (Prince's Trust 1987), WHEN WE WAS FAB (extended version), FOR YOU BLUE (Live 1974), FLYING HOUR, SAT SINGING LAY HIS HEAD (1987 remixed versions from George's book), Rockline Radio Show MEDLEY of DRIVE MY CAR, HERE COMES THE SUN,

BELLS OF RHYMNEY, MR TAMBOURINE MAN, TAKE ME AS I AM. Also from the show: THAT'S ALL RIGHT, LET IT BE ME, SOMETHING, & EVERY GRAIN OF SAND. Next are "B" sides: MISS O'DELL, DEEP BLUE & I DON'T CARE ANYMORE. JOHNNY B. GOODE from the Heartbeat Concert. Side Four opens with George's Xmas message, DING DONG DING DONG (demo), DARK HORSE (live), the 1976 Sat. Nite Live songs: HERE COMES THE SUN, HOMEWARD BOUND, ROCK ISLAND LINE & BYE BYE LOVE. Last are radio performances of AWAITING ON YOU ALL & FAR EAST MAN.

A nice collection, but no "rarities". Expect to pay about \$18. Comes in a black & white cover.



Graphic layout & design

by susan peck

allegro graphics

Handwritten musical notation for the first system of 'The Rose Tree'. The notation is on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4, indicated by a '4' over the staff and a '4' below it. The melody consists of the following notes: a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note A4, a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B-flat3, a quarter note A3, a quarter note G3, and a quarter note F3. The piece ends with a double bar line.

The album came out about three weeks after THE LOST LENNON TAPES: Volume One (see review in last issue). Besides listing just the song titles, Paper Plane has also given the dates and locations of the recordings. This is a nice touch - something the other volume didn't include. This album also includes a number of songs not on LT:I (but which should appear on future volumes). Here are the songs:

There are some minor differences between the songs on the two albums, but most are due to editing and sources for the material. For some reason I prefer listening to this album more than the other, though I can't really put my finger on why. Those of you who just have the tapes of the LLT program, I'd suggest you pick up at least one of these volumes (and the future releases as well). It's nice to have these classics on vinyl (tapes do get eaten, you know!)

Bag Records presents the fourth in the series of albums devoted to the LOST LENNON TAPES. The info on the album's edge states: DWARF MCDUGAL PRESENTS THE LOST LENNON TAPES VOLUME FOUR - Bag Records 5076. The color cover shot is of John taken during the filming of "How I Won The War". The back cover shot is in black and white and is of John and Yoko in military garb.

People, Attica State,
The Luck of the Irish,
John Sinclair, I'm A
Man, 'Twas A Night Like
Ethel Merman, Medley:
Beyond the Sea/Blue
Moon/Young Love, Clean-
Up Time, Good Morning
Good Morning,
Everybody's Got
Something to Hide Except
Me and My Monkey, Every-
one Had A Hard Year,
Brown-Eyed Handsome Man,
Serve Yourself, Lord
Take This Makeup Off Me,
The News Of The Day
(from Reuters).

The album has a nice, clean sound with a good job of editing. The album's liner notes also give a short recording history of most of the tunes on the record. My favorite song is the 1967 demo of Good Morning. My least favorites are Attica State and The Luck of the Irish. Lennon fans should buy this record. It sells for about \$13.



Allen Wiener's recent GOLDMINE article (June 3, 1988, Issue #205) is a detailed account of John's solo recording years. Wiener covers the legit and bootleg

releases as well as concert and TV appearances. His in-depth account of Lennon musical rarities is MUST reading. Wiener is among the rare few who can

truly be called an "Expert in his Field" - in this case, BEATLE MUSIC and HISTORY. Buy his book, "The Beatles: A Recording History".

DO YOU WANT TO KNOW A SECRET???



SeeDeez!! by Henry Scholz

What? ANOTHER book on the Beatles? You might ask (and well you should). "Do You Want To Know A Secret" by L.R.E. King is a welcome addition to any Beatle collector's library. Not since Allen Wiener's "The Beatles: A Recording History" have we had such a complete update of the Beatle bootleg catalogue.

"Do You Want..." covers the earliest of the Beatle recordings beginning with the Quarry Men, Tony Sheridan, Cavern Club, Parlophone Sessions and the BBC shows (with a very complete index.) There is also very thorough coverage of the GET BACK sessions - listing song titles and the albums on which they appear. He also lists songs thought to exist but presently unavailable (King states he took much of this info from Wiener's book). He briefly discusses THE LOST LENNON TAPES and solo Beatle efforts as well.

However, it is the discography which really shines in this book. For each bootleg he lists: Album Title, Artist, Manufacturer, Album Description/Code Numbers, Song Titles, Composer Credits, Timings, Source and Date of Material, Qualifications, Sound Quality, Mono or Stereo, and Additional Comments. Talk about complete!

At the end of the book is a nice song index which makes it easy to find which album features the song you are looking for. This is an excellent reference book which you MUST have. It compares favorably with "You Can't Do That" (1981) and far exceeds "Hot Wacks". I highly recommend this book which costs just the price of one bootleg (\$15). Though it doesn't cover all the bootlegs ever made and currently available, it does cover the major ones (144 to be exact!).

I have only two criticisms of this book. One, the reproduction of the album cover art work is not very good (which King acknowledges). Two, a number of songs circulating through the tape collectors underground network were not included. Hopefully, this aspect of the Beatle recordings will be covered in King's next book ("Fixing A Hole") - due out in the near future.

Belmo notes: As for errors in the book, I haven't gone over every entry looking for mistakes. I'll leave that to others. But from a cursory reading it appears to be relatively error-free.

WITHNAIL and I, a yet-to-be-seen (or noticed?) film around these parts, presents an item of interest to Beatle collectors. Its soundtrack on the DRG label contains the Beatle rendition of While My Guitar Gently Weeps. Do you wonder how an original Beatle recording could legally show up on such an obscure soundtrack? Well, WITHNAIL and I is presented by Handmade Films with George Harrison and Denis O'Brien as executive producers. Other songs on the disc include A Whiter Shade of Pale by King Curtis, All Along The Watchtower and Voodoo Chile live by Jimi Hendrix, and miscellaneous incidental music. This release of While My Guitar... is the same as on the Capitol CD, but to my ears it is not as crisp. Did EMI send the master tapes over to DRG or maybe just a copy of the CD? Its purchase will provide you with a lower quality recording than is available on the White Album CD and the remaining songs are of questionable interest.

Another interesting item to come my way is the English release of the Christmas Compact Disc on Virgin/EMI. This contains Wonderful Christmastime by McCartney along with fifteen other tracks ranging from Bing Crosby on White Christmas to Slade doing Merry Xmas Everybody. The McCartney song here is the same as on the 1979 single release. Quality is near to that of his other singles which have been added to some of the UK CDs. Paul, wearing his Santa suit, is one of the sex artists whose picture appears on the cover. The skimpy insert provides no info on the recordings, which is typical on these compilation-style releases. However, Virgin has seen fit to include a sixteen page pamphlet which lists all their CDs. This disc arrived too far past the

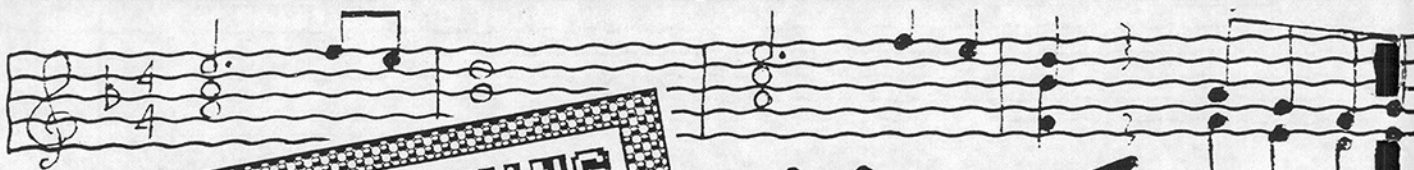
Holiday season to receive much play time (my neighbors already think I'm eccentric), but with the wide assortment of good rock 'n roll Christmas songs, it's a sure bet to be in the player come December. Also, until the next batch of EMI McCartney releases come out in England this is the only way to get Wonderful Christmastime on compact disc. Doesn't this alone justify the \$20 purchase price?

WITHNAIL and I (Original Soundtrack) should be available as DRG CDSB1 12590. The Christmas CD is an import on Virgin/EMI catalog number CD NOX1. Has anyone heard the bootleg CDs of GET BACK, SESSIONS, or BEATLES AT THE BEEB? If so, please let me know what you think. At the prices I've seen them advertised I'll never own a copy. See you next time

RAVING ON: an update

A letter in a recent issue of BEATLES BOOK magazine identified the origin of correct titles of the McCartney songs on side one of our very rare RAVING ON boot. The track were originally intended for the second side of MCCARTNEY II, when Paul was still considering double LP. Here is the original listing of tracks: SIDE ONE: Front Parlour, Frozen Jap, All You Horsed Riders/Blue Sway. SIDE TWO: Temporary Secretary, On The Way, Mr. H Atom, Summer's Day Song, You Know I'll Get You Baby (identified on box as Rock Little Baby), an Bogey Wobble (Bubbles). SIDE THREE: Darkroom (lon version), One of These Days, Secret Friend, Bogey Music. SIDE FOUR: Check Me Out, Machine, Waterfalls, Nobody Knows, Coming up.





MEET *the* BEEB

The information on this latest release of BBC material arrived just as I was going to press. I've included the liner notes as I received them from a zerox copy (courtesy of M. Sokolski).

Mr. Sokolski reports the sound is muddy and there is some surface noise on his copy. Also he states that portions of the songs are abruptly edited and the volume levels occasionally vary.

The two main points of interest here are the songs which supposedly have Pete Best playing

drums and the mystery tune: My Evelynne (which I suspect is the song I recently obtained and is correctly titled as "My Abilene".) As I haven't heard the album, I can't say what the quality is. But from what I've seen, I'd say buy it. (Does this mean the BEEB SERIES is BACK?)

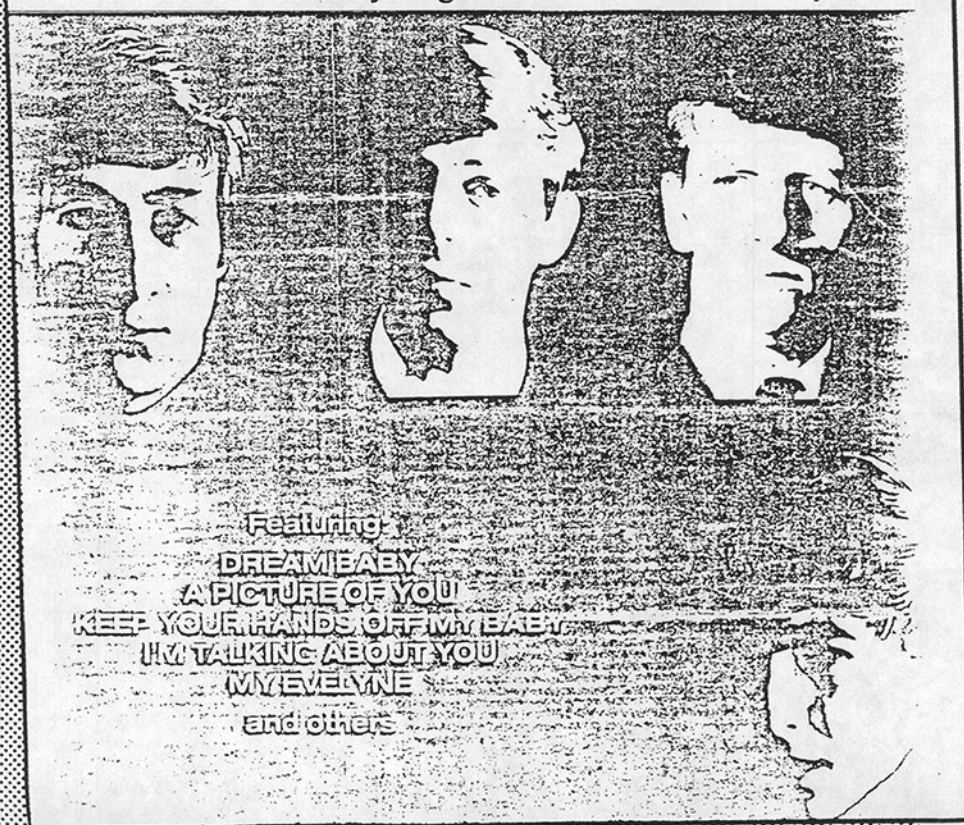
BEEB
TRANSCRIPTION RECORDS



MONO

MEET THE BEEB

Another Radio Album by England's Phenomenal Pop Combo



Featuring:

DREAM EASY
A PICTURE OF YOU
KEEP YOUR HANDS OFF MY EASY
I'M TALKING ABOUT YOU
MY EVELYNE
and others

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THE BEATLES meet the Beeb!

GE HARRISON (lead guitar)
L MCCARTNEY (bass guitar)
V LENNON (rhythm guitar)
STARR (drums)
BEST (drums)

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BB 2190 / 9

Includes Rare PETE BEST 1962 SHOWS

BEEB TRANSCRIPTION RECORDS



rec. Mar. 7 1962 - tr. Mar. 8 1962

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You, the avid Beatles-Fan, sure enough have heard or read about the recordings the Beatles have made for Great British BBC-Radio in the years 1962 to 1965. In those 3 years the Beatles appeared on 52 Radio-shows, performing, all in all, 272 versions of 90 different songs, 38 of which were never released on regular Beatles-discs.

It is only lately that most of these broadcasts became available on the many volumes of a series called "The Beatles at the Beeb". ("Beeb" being the British public's pet name for their BBC-Radio). But as good as this series is, it has one mistake: It is not complete! Because, you see, the first volume of "The Beatles at the Beeb" starts off with a programme from April 1963, yet the very first recording the Beatles did for the BBC was way back in March 1962. So that means that this particular series has totally missed out on a whole year, the first year in fact, of Beatles BBC-broadcasts. It means that, among other things, it has missed out on programmes like "Here we go" or "Teenager's turn", aired in March and June 1962 respectively, where the Beatles appeared live on stage, with Pete Best still on drums. And it furthermore means that, until now, there was no chance for you to hear the Beatles perform their versions of songs like, for example, *Beautiful dreamer* or *Talkin' 'bout you*.

Until now, I said! Because these are the gaps this album "Meet the Beeb" tries to fill. In our effort to throw some light on that first year of the Beatles BBC relationship we have dugged deep. And, although not able to trace down every track the Beatles have ever made for the radio, one look at the contents of this LP should suffice to see that we've discovered quite some treasures.

But for those of you who are still wondering what to expect from an album like this, I'll give you some more information about the songs: Side 1 begins with what are most likely the oldest live-recordings of the Beatles in existence, predating even the Star-Club-Tapes. They were made for the aforementioned BBC-programmes "Teenager's turn" and "Here we go" at the Playhouse theatre in Manchester. The Beatles play 6 songs, only 1 of them, *Ask me why*, a Lennon/McCartney original, which, 10 months later became the B-side of their second single *Please please me*. Common practice for an unknown group and the Beatles were, by that time, an unknown group, remember that, was that they had to play close-to-original versions of current hits to satisfy their audience. The Beatles did just that when they performed songs like Roy Orbison's *Dream baby* or *A picture of you* by Joe Brown and the Bruvvers. Thus it was very much an exception to the rule that they could squeeze in 1 of their own tunes on their second radio-broadcast.

It is amazing that, even that early, the Beatles played numbers like *Please Mr. Postman*, *Memphis Tennessee*, or their own *Ask me why* in about the same style as they later appear on disc respectively on later BBC-airings. Here you have the chance to compare the drumming of Pete Best to that of the groups' future drummer, Ringo Starr. Can you tell the difference? For the next 3 tracks, *Keep your hands off my baby*, *Beautiful dreamer* and *Some other guy*, we leave the darker days of 1962 behind. We're changing the scene and find ourselves amidst the groups' first "Saturday Club"-session from January 1963. To appear on this very influential programme, it was aired Saturdays, 10.00 - 12.00 noon, when nearly everybody was listening,

meant that the Beatles were climbing 1 step up the ladder of their Radio-career. With Ringo in and Pete Best out, their second single just released, infinite stardom was just around the corner. And here they were, the Beatles, with much confidence working their way through another 3 cover-versions again unavailable elsewhere.

The last song on this side is a live version of *From me to you* recorded for the Beeb's "Saturday Club" on April 7, 1963. It was in fact the world premiere of this, their third single, which, by the time of airing, was not yet released. Here the number is introduced by old Beatles-mate Gerry Marsden of Gerry and the Pacemakers who expresses his hopes that it will be a No. 1 hit like this own *How do you do it*. Little did he know...

But let's now move on to Side 2, where we have the whole of the "Saturday Club" programme from March 16, 1963. Besides paying tribute once again to their idol Chuck Berry with remarkable versions of *Too much monkey business* and *Talkin' 'bout you* - a song which can't be found anywhere else, the Beatles also play 2 titles from their forthcoming first LP. These songs I saw her standing there and *Misery*, were first excellent singles-group, but were also capable of producing superb album-tracks. And if that ain't enough, this radio-broadcast is followed by 3 more live-tracks from another "Easy Beat" from July 1963, a broadcast the "Beatles at the Beeb"-series has also missed out. Here you'll get another chance to hear I saw her standing there along with rare versions of *A shot of Rhythm 'n' Blues* and *There's a place*. And after a short interview with the Beatles coming from a BBC-airing called "Pop-chats", playing-time of this album is almost over.

But hold it, fellas! Because there is space left on this record for 1 more song. And this particular song may very well be the biggest surprise on this album full of musical treasures by the Beatles! The tune is called *My Evelyn*. It's a nice little ballad sung by George. Like *Talkin' 'bout you* and many other songs on this LP it was never released before. But what makes this track extra-special is this:

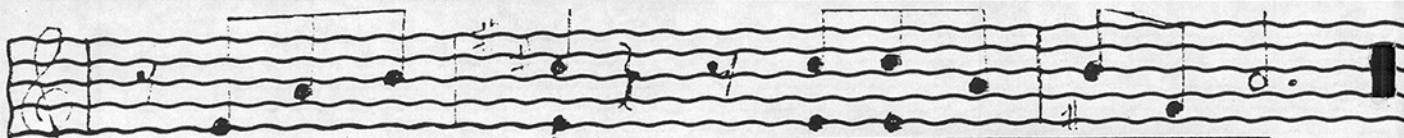
There is a lot of information available about where and when the Beatles recorded which song for what BBC-programme (a book "The Beatles at the BEEB 1962-65" written by Radio-producer Kevin Howlett was very helpful - thank you) but when it comes to *My Evelyn* - nothing! It seems that over the years even the BBC has completely forgotten about this song! But fact is that *My Evelyn* was aired one evening in summer 1963 on a programme in addition to the usual BBC-Pop-broadcasts. Maybe this is the reason why nobody seems to know anything about this track. (Beatle-brain of Britain, where are you?)

So now that we have finally reached the end of this disc, let's summarize what we have got: 20 songs by the Beatles, 12 of which were never released on EMI/Capitol-Beatles-albums, 9 live-tracks, including 6 with Pete Best on drums, not to mention the recording no-one knew it existed - *My Evelyn*.

You might call this LP a foreword to the "Beatles at the Beeb"-series. Enjoy it! May this be another milestone in your Beatles-record-collection!

TINY SPARROW

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VIDEOS

GOOD DAY SUNSHINE AUDIO TAPE #43/44

GOOD DAY SUNSHINE: AUDIO TAPE #43/44 has just arrived in my mailbox this month. Charles Rosenay!!! (with the help of Bill Last) has put together a tape of recent music by the Fab Four as solo artists.

The tape opens with George giving his 1987 Christmas message which was lifted from the "Yulesville" album (Hey! I was going to use it on MY Christmas tape.) This was followed by a radio interview with George discussing his favorite guitar and singing: "Here Comes The Sun", "Bells of Rhymney", "That's All Right Mama", "Let It Be Me", "Something", and "Every Grain Of Sand".

Next it's Paul's turn as he sings "Don't Get Around Much Anymore", "I Saw Her Standing There", and "Lawdy Miss Clawdy". These are from a 1987 BBC TV show. A short (and dopey) interview is included. Next is Paul's benefit tune "Simple As That" and Ringo's "Anti-Hero" bit.

The flipside of the tape begins with five songs from THE LOST LENNON TAPES: "Happy Rishikesh

Song", "Boys and Girls", "Life Begins at 40", "Borrowed Time" and "Beautiful Boy". Then follows George, Ringo and Co. performing at the Prince's Trust Concert last year. The songs (from the CD) are: "While My Guitar Gently Weeps", "Here Comes The Sun", and "With A Little Help From My Friends".

Beatle fans have always enjoyed audio issues. Joe Pope's STRAWBERRY FIELDS FOREVER flexis carried on the tradition after the Beatle break-up. These flexis were mini-xmas-bootlegs and became instant collectables. It wasn't long before others jumped on the bandwagon. GOOD DAY SUNSHINE, INSTANT KARMA, ILLEGAL BEATLES and even BELMO'S BEATLEG NEWS have all released their own unique versions of "fan club tapes".

In the case of GDS #43/44, this is an okay collection of songs, but includes nothing exceptional or rare as I had hoped. Yet, for those fans without access to this material, the tape will be appreciated and enjoyed.

ALL THE BEST: PAUL MC

This 90-minute video features Paul McCartney on various television shows in 1987 as he was promoting his latest single, "Once Upon A Long Ago". The video quality is mostly excellent as is the sound. Editing between programs is very clean and has few glitches. There is only occasional color drop out.

ALL THE BEST includes:

- 1) WOGAN TV: There is a good interview with Paul and Linda, as well as performances of "Jet", "Once Upon...", and "Listen To What The Man Said".
- 2) THE ROXY: Paul and Co. perform "Once Upon...". Actually, I think it was lipsynced.
- 3) THE LAST RESORT: During this show the host rudely asks Paul for his autograph (about five times) and joins the band on a number. Paul and Co. performs "Don't Get Around Much Anymore", "I Saw Her Standing There", and "Lawdy Miss Clawdy".
- 4) TOPS OF THE POPS: A short segment as Paul mouths "Once Upon...".
- 5) GOING LIVE: Paul chats with children over the phone, we see and hear his son, James, and Paul again does his bit with "Once Upon...".
- 6) BEST HITS: Japanese show has Paul answering questions and horsing around. Once again he performs "Once Upon...", but this time in a snowstorm in the studio.

ALL THE BEST is a very good video and is a MUST HAVE for Paul freaks. (Doug, I'll send your copy tomorrow!)

FOLLOW THE BEATLES is a documentary on the making of "A Hard Days Night". It is about an hour long and includes outtake footage, behind the scenes material, and trailers for the movie. Also included is the unused footage of "You Can't Do That".

This is a fairly rare documentary, as it has never been released on commercial video and probably never will. The quality is "Fair-". It has a lot of dropout and numerous glitches. It is a black and white film. Unless you are a hardcore collector, you can live without this video.

The BEATLES' LAST CONCERT

CANDLESTICK PARK: THE LAST CONCERT is a documentary of the Beatles San Francisco concert way back in 1966. I won't waste a lot of space on this piece of garbage. It does not include any worthwhile footage of the Beatles performing, nor any backstage interviews. It is more like a cheapo TV production made during the Sixties. Save your money. The little you do see of the Fab Four is shot from a distance and is out of focus. I seriously doubt that any great footage of the concert exists.

BEATLESBEATLESBEATLES BEATLESBEATLESBEATLES

LENNON IN THE WORKS BY TONY WEDEKING

In recent months critics have been quick to downplay Westwood One's, "The Lost Lennon Tapes". Complaints have ranged from calling the show a 'disappointment' to feeling the show has too much talk, not enough music. To a degree, these reviewers are both right and wrong at the same time. Certainly, the show was not designed to please everyone, but it still needs a chance to develop before any criticism is valid.

Personally, I found little fault with any of the thirteen shows I have heard. It seems trivial to worry about the content of the first programs. We can all be assured that with three hundred hours of tape, "LLT" will constantly confront and surprise us all year long. Sadly, critics fail to see that point; whereas fans know better. We, who collect Beatle bootlegs know there's no such thing as nothing left to turn out.

So far Yoko, Mintz, and everyone involved with "LLT" should be congratulated for their efforts. Yet, I doubt this radio program will deal completely with Lennon's life. However, by the time the film version is released this fall, we might have a clearer picture of John.

The best part about "LLT" is that anyone can be a part of this event. It was Yoko's and Westwood One's unspoken wish that regardless of how interested you are in the show, all one needs to do is let your tape recorder roll. Bootleggers will also complete the task of recording John's rich legacy for years to come. Hopefully, the remaining three Beatles will catch on, and do similar shows of their own rare material.

(Editor's Note: Tony Wedeking is editor/publisher of the Beatle fan magazine, GET B.A.C.K.)



The much-discussed but seldom-seen original cover for *Meat—The Beatles*. Capitol gave in to pressure and substituted a less-offensive photo.

"STEREO WALK"

STEREO WALK is the latest of the reissues of previously released Beatle rarities to come our way during this bootleg drought.

There is nothing new here; even though the album boasts a "stereo" version of THE WALK which has been around for years. The songs are: Suicide, Bad to Me, I'll Be On My Way, Catcall, Goodbye, All Together on the Wireless Machine, Step Inside Love, The Walk, Back Seat of My Car, Commonwealth, Spiritual Regeneration, Happy Birthday Mike Love, Suzy Parker, Paul's Piano Theme, Back in the USSR (Ringo/Beach Boils), Ding Dong, Dark Horse, Hello Little Girl, Beatles in the Studio, Some Other Guy, John & Mary Jane (talk), Ronnie Hawkin Promo by John, and John & Yoko at Everston Musuem (talk).



THE BEATLES AS NATURE INTENDED

THE BEATLES AS NATURE INTENDED is a lavishly packaged bootleg of "Get Back" (pre-Spector).

The album came addressed to Klaus Voorman, Postfach 73-06, 2000, Hamburg 73, Germany, and was postmarked "Abbey Road Station", July 31, 1969, and had stamps from Rumania, Brasil, Bulgaria, Austria and Italy. The return address was from Apple Corps Ltd. It is supposedly an exact repro of a press release. Other copies are said to be addressed to various Beatle luminaries and associates.

Inside the mailer is the "official press release" written by Mal Evans. It is seven pages long and

includes reviews of each of the songs as well as a newspaper ad for "Get Back".

Included in the package is a 2' X 3' color poster of the boys on the staircase. The album itself features a slightly different shot on the cover. The album number/label code is: PCS 7080. It retails for about \$22.

This is a beautiful reproduction of the artwork and press info, and the album sounds great also. I highly recommend this release to you connoisseurs of "Beatle Collectables".

KING UPDATES

L.R.E. King (author of "Do You Want To Know A Secret") sent me the following identification update on several Beatle recordings:

GET BACK JOURNALS, Side Q: The song is "Love is a Swingin' Thing (Dixon-Owens-Denson), and not "What'd I Say". Although the riffs are the same, "Love Is..." was the b-side of the Shirelles' "Soldier Boy". This is confirmed.

LIVERPOOL MAY 1960: The song listed as "Oh No, Not Me" is "Wildcat", recorded by Gene Vincent. Identification is tentative, but looks to be correct.

GET BACK TO TORONTO: "The Walk" (McCrackin-Gorlic) is an actual song recorded by Jimmy McCracklin. Confirmed.

LIVERPOOL MAY 1960: The song listed as "Brown-eyed Handsome Man (Berry) may be "Guitar Bop" (Berry), although the opening riff is exactly correct, this is not yet confirmed.

I want to thank Mr. King for the info and his kind letter. For those who want to order his book, send check or money order (\$15.00 plus \$2.50 postage (USA) or \$8.00 postage (Europe) to:

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USA

★★ Abraham Lincoln's voice was recorded on an early sound-recording machine, but the only copy of the historic pressing has been lost. (1950s)

Not true. Thomas Edison built the first successful sound-recording device in 1877, twelve years after Lincoln's death. The first voice recorded on this phonograph was Edison's, reciting "Mary Had a Little Lamb." The voices of a few other nineteenth-century luminaries have survived on early phonographs, among them P. T. Barnum, William Gladstone, and Alfred, Lord Tennyson.

Wishful thinking is probably at the root of the story about Lincoln's voice. Even though the recording is lost in the rumor, at least it wasn't destroyed, and its future discovery is still an enticing possibility. Similar stories about other lost treasures often leave open the hope that the missing item could still turn up. One rumor tells of a master tape for an unreleased Beatles album that was burned in a fire and never rerecorded. But according to the story, a pirated copy had been made just days earlier. The owners of the illegal tape have been holding on to it for twenty years, afraid that they'll be caught if they try to sell copies. Again, the story seems to hold out the hope that the music may yet be heard. A more pessimistic rumor holds that a longer version of the film *Citizen Kane* was destroyed in a fire at Orson Welles's home. No pirates to the rescue in this story; the ultimate version of the classic film is simply gone forever.

BOOTLEGS?? By DEEP EAR

DEEP EAR reports that the Holland Bust means the end (for now) of the following releases: LIVE IN THE USA 1971 - (Lennon), THE INFAMOUS EDINGURGH DISASTER (McCartney), ALL GLORIES TO SRI KRISHNA (Harrison), RICHARD STARKEY ALIAS RINGO STARR (Starr), THE BEATLES AS NATURE INTENDED (series) *The first album of the series, GET BACK, has been released. See review elsewhere in this issue.

Radio program to be bootlegged? AMERICAN POP: BEATLEMANIA - This radio show was broadcast on a number of stations around the country on April 23, 1988. The program ran about 2 1/2 hours and included such rarities as: HELP! (instrumental take), POP GO THE BEATLES (episode five), BESAME MUCHO (Parlophone rehearsal), I'VE GOT A FEELING (Get Back sessions), STRAWBERRY FIELDS FOREVER (outtake) and much more.

VIDEOS

In my last issue I mentioned the video tape "Rock and Roll Circus" which I received from Al Waggenar of Holland, Michigan. I returned the video due to terrible quality. I'm happy to say that although he was unable to send a better copy, he did send a good copy of "Born To Boogie" (Ringo and Marc Bolan). And OUTRAGEOUS PRODUC-

TIONS of New Jersey finally sent a refund to me after I waited five months for my Lennon posters. It took a threatening letter from the local Consumer Advocate to get my refund. So the moral of the story is: "You can't always get what you want." (Nor can money buy love.)



THE ADVERTISING MARKETPLACE

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As a service to Beatle fans and collectors, Beatleg News Reader may submit an ad of up to 50 words to be published in three issues...for FREE!!

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Beatles videos to trade. Have over 300 hours. Your list gets mine. I need recent overseas material especially. Michael Seu, 510 Hoomailu Pl., Hilo, HI 96720.

I need the following Beatle bootleg albums: Almost Grown (European), 1-2-3-4 (European), Beatle Views (Interviews), TV Outtakes (Tobe Milo EP), Live in Houston (EP), Get Together (Tobe Milo EP), George Harrison 1974 (2LP). No scratches or skips please. Patrick Taylor, 420 Thornton St., Newport, KY 41071.

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GET B.A.C.K. (Beatle Appreciation Club of Kansas). Membership just \$5/yr. Write to: Get B.A.C.K., 814 Lindenwood, Topeka, Kansas 66606.

WANTED: Bootlegs of the Beatles and 60's magazines on music and American TV series. I can swap these materials for Brazilian Beatles albums. Letters to: Maria Tereza Pinho Gomes Da Silva, RUA -Virginia Vidal N° 59, Jacarepagua, Rio De Janeiro - RJ - CEP22.733, Brasil.

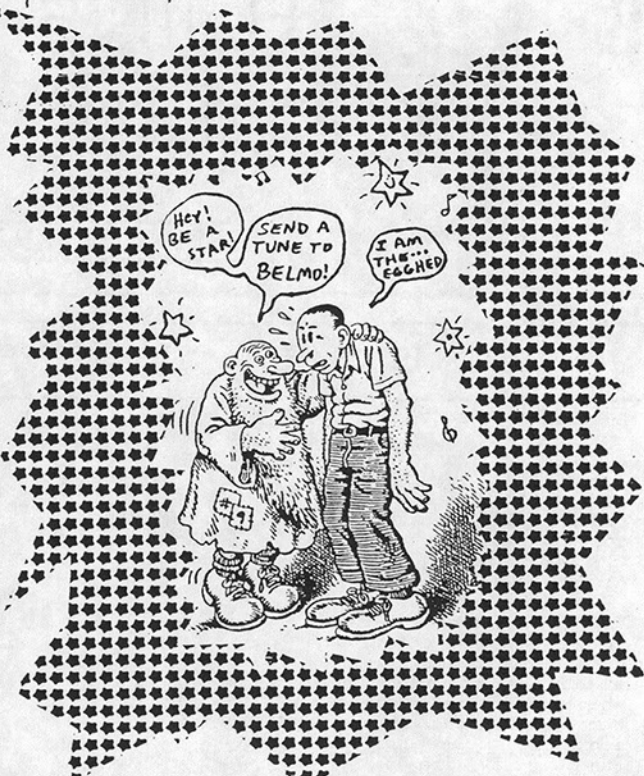
BEATLES original American and Import LP's, 45's, picture sleeves, and bootleg albums available. Many other groups to choose from. We also trade for beta videos and have a few in my collection to sell or trade. Send SASE for listing to: RECORD COLLECTORS PARADISE, 1519A Southport Dr., Austin, Texas, 78704.

WANTED: A tape copy of Mike McGear's WOMAN LP. Contains Paul's song, Bored As A Butterscotch. Write to Belmo at his mailing address. Thanks.

RARE BEATLE RECORDS at set sale. For list send stamp to Jim Brady, PO Box 870, Sonoma, CA 95476.

CDs WANTED: Wings Over America (CBS C2K-37990), Speed of Sound (CBS), and Greenpeace (A&M). Fair prices paid. Henry Scholz, RD 1 Box 277CC, South Fork, PA 15956.

STAMP OUT THE BEATLES! With rubber stamps! Lots of rubber stamps of the Fab Four. Send \$1 for a mini-catalog (creditable to first order). Write: Stamps of Approval!, Box 15376BBN, Albuquerque, NM 87174.



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HO! HO! HO! It's almost that time of year again. So dust off the guitars and plug in that tape recorder. I've already received some great songs for the 1988 BEATLEG CHRISTMAS TAPE, plus a few "surprises". The deadline for submitting your songs is October 9, 1988. Write to BELMO for more info.

RARE BEATLES AUDIO material for trade. Send a 50¢ SASE for a list to: C. Lee, 4907 Antioch Street, Union City, CA 94587. 1

BEATLES FOR SALE: "Twenty Years Ago Today" (boot), just \$20. Beatle Japanese Photo Book (\$46). Buy the book and get Jap EP w/sleeve on Apple in stereo for FREE! EP includes: Help/Dizzy Miss Lizzy/Ticket to Ride/I'm Down. Write Andy Wallace, 673 Oak Hill Ave., Apt. #4A, Hagerstown, MD. 21740. 1

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BELMO'S BEATLEG NEWS



NEWSLETTER FOR COLLECTORS

VOL. TWO: ISSUE 16

AUG./SEPT./OCT. STILL FREE FOR TWO STAMPS

BEATLES AT THE BEEB: 10

BEEB Transcription Records have returned (as predicted!). Packaged and pressed in the U.S.A., the cost has dropped from \$22 each to \$18, still high but worth the price.

BEEB #10 comes in a nice color cover titled: **CRINK DEE NIGHT?** It has a montage of black and white photos taken from *A Hard Days Night* (if you look close you can see the ghost TV lines).

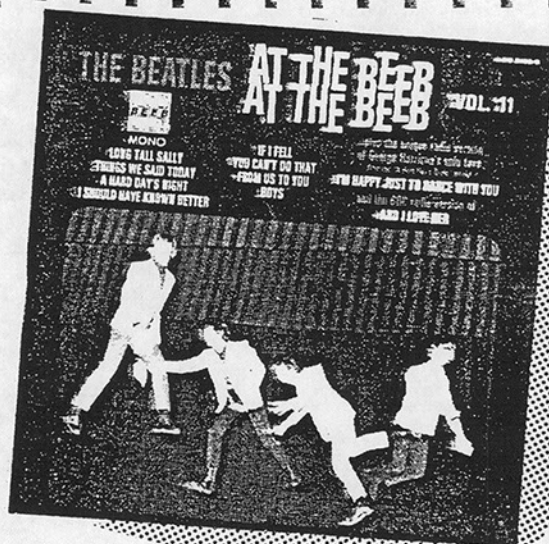
Side One comes from the **SATURDAY CLUB** of April 4, 1964: *Everybody's Trying To Be My Baby*, *I Call Your Name*, *I Got A Woman*, *You Can't Do That*, *Can't Buy Me Love*, *Sure To Fall* and *Long Tall Sally*.

Side Two is the May 18, 1964, broadcast of **FROM US TO YOU**: *From Us To You*, *Whit Monday To You*, *I Saw Her Standing There*,

AT THE BEEB RETURNS

Kansas City/Hey Hey Hey, I Forgot To Remember To Forget, *You Can't Do That*, *Sure To Fall*, *Can't Buy Me Love*, *Matchbox*, *Honey Don't*, *From Us To You*.

The songs all sound great and the pressing is very clean. The most interesting item here is Paul and Ringo discussing the unreleased tune Paul is writing for Ringo - *Don't Pass Me By*! Paul even recites a few lines of the song.



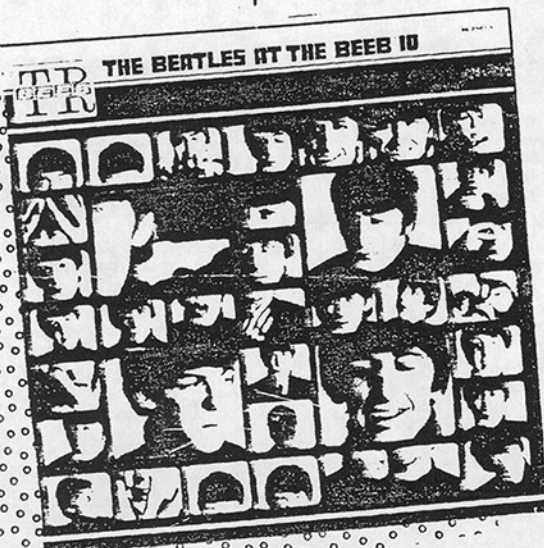
BEATLES AT THE BEEB: 11

At The BEEB: 11 (BB 2182/S) comes with a hilarious color cover of the Fab Four hanging by wires above a stage. I'd never seen this photo before.

Side One features the **TOP GEAR** program of July 16, 1964: *Long Tall Sally*, *Things We Said Today*, *A Hard Days Night*, *And I Love Her*, *I Should Have Known Better*, *If I Fell*, *You Can't Do That*.

Side Two was recorded for the August 3, 1964, show **FROM US TO YOU**: *From Us To You*, *Long Tall Sally*, *If I Fell*, *I'm Happy Just To Dance With You*, *Things We Said Today*, *I Should Have Known Better*, *Boys*, *A Hard Days Night*, *From Us To You*.

The record, as usual, sounds great. By my calculations there are just eight BBC radio shows left to be bootlegged. That means about three to four more volumes of **AT THE BEEB**.





Scott Belmer (Belmo)

Editorial

As I write this, John Lennon's name is being trashed by Albert Goldman in his book "The Lives of John Lennon". It would be more aptly titled: "The Lies About John Lennon". I urge readers not to buy this worthless piece of tabloid garbage. It is immoral and unethical for anyone to make money off of outright lies about a dead person. Enough said.

I want to remind everyone who plans on submitting songs for this year's Christmas Tape, that time is running out. So if you haven't sent me your tape yet, then do it pronto. The deadline is October 9. If you need to, drop me a line letting me know if you are sending a tape. Thanks.

The next issue will be the last, so if you want to submit articles or photos for it, please do so soon. Deadline for that last issue is November 1.

In this issue you'll find reviews of the latest BEEB bootlegs. Happily, the doom and gloom predictions by some people didn't pan out. Plus you'll find lots of new Lennon releases as well as lots of news written by our readers.

The SONG IDENTIFICATION CONTEST should be fun. For runner-ups I'll be sending Lennon Commemorative Stamps from Germany. But hurry because I only have a few of these.

Finally, I want to apologize for the lateness of this issue and for not keeping up with my correspondence. I had taken four weeks off to travel around the midwest and to catch up on some visiting with old friends. I hope to send out the tapes and letters owed you in the near future.

So until next time,

Peace,

Belmo

Lennon excerpts beneath printing

I was greatly disappointed with the Daily News' decision to print excerpts from Albert Goldman's book "The Lives of John Lennon."

It is beyond my comprehension why the News feels it must reprint what is an obvious piece of tabloid trash purposely written to cash in on the Lennon name. This material is better suited for the "National Enquirer."

Goldman's book is not news. It is not even good journalism. Goldman admits that he did not interview one intimate friend or family member for this book. He depended on hired researchers who took the lies and stories from so-called "sources close to Lennon" and put together a public deception.

Sure, John Lennon had problems. Who hasn't? But know also that during his last few years Lennon had found peace within himself and had emerged whole from his experience as a Beatle. His music during this period was sensitive, thoughtful, family oriented and often lighthearted. The songs reflected a man content with family, his music and himself. Lennon's music speaks loudly in his defense — even though John himself cannot.

I urge people not to buy the book. You'll only contribute to Goldman's fortunes and encourage him to destroy more good names. And ask yourself why Goldman only writes about dead people (Lennon, Elvis, Lenny Bruce). Is it because the dead cannot sue for libel?

— Scott F. Belmer

Special thanks to Doug Sulpy, Editor and Publisher of ILLEGAL BEATLES for allowing me to lift some info and photos from his terrific magazine.

I highly recommend ILLEGAL BEATLES to my readers. For complete and accurate coverage of the latest in Beatle bootleg news, write to:

ILLEGAL BEATLES
117-F Matawan Ave.
Cliffwood, NJ 07721

When writing Sulpy
enclose \$3.50 for the
latest issue (and tell
Doug that Belmo sent
you).

SPECIAL REPORT

"GEORGE MARTIN: BOOTLEG SOURCE"



'OFF WHITE' IS OFF & ON

OFF WHITE

I think the best way to review this album is by describing what it is and what it isn't.

It isn't the long-awaited White Album boot. It isn't all unheard and unreleased songs from 1968. It isn't expensive. Cost is around \$12.

It is nicely packaged in an off-white cover embossed with The Beatles with raised lettering. It is pressed on white vinyl. It is on Hawk Records (WHT 868). It is good sound (mono, to my much-abused eardrums).

It is mostly sourced from the Lost Lennon Tapes: The Continuing Story of Bungalow Bill, Cry Baby Cry, Sexy Sadie (as of this date these songs have not been aired on the Lennon Tapes), Yer Blues (with Mick Jagger and John's demo version), Dear Prudence, Julia, I'm So Tired, Child of Nature, Me and My Monkey, What's the new Maryjane?, and Revolution. Also included is While My Guitar Gently Weeps (from "Sessions"), Lady Madonna (from "Live at Abbey Road Studios"), plus the oft bootlegged Goodbye and Honey Pie.

It is also aggravatingly mixed with sound effects added at the beginning and ends of the tracks.

For some reason the bootleggers thought it was clever of them to add the sounds of jets taking off, dogs barking and babies crying. Dumb.

An unconfirmed report has come to me concerning the source of many of the Beatle bootlegs which have been released thru the years. It seems that the source is none other than GEORGE MARTIN!

It seems that George Martin (former Beatle producer) has been secretly selling first generation copies of master tapes made during Beatle recording sessions.

This revelation came to BEATLEG NEWS from "M" of England. I promised not to reveal anymore of his/her identity. Here is an excerpt of the letter:

"A friend has passed a copy of your Beatle newsletter on to me, and I want to commend you on your coverage of the

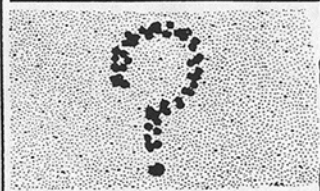
Beatle bootlegs. Aside from some inaccuracies and false information, your newsletter is well done.

In the issue I have, you were wondering how bootleggers get their material - especially from the well guarded vaults of EMI. The answer has been in front of everyone's eyes for years!

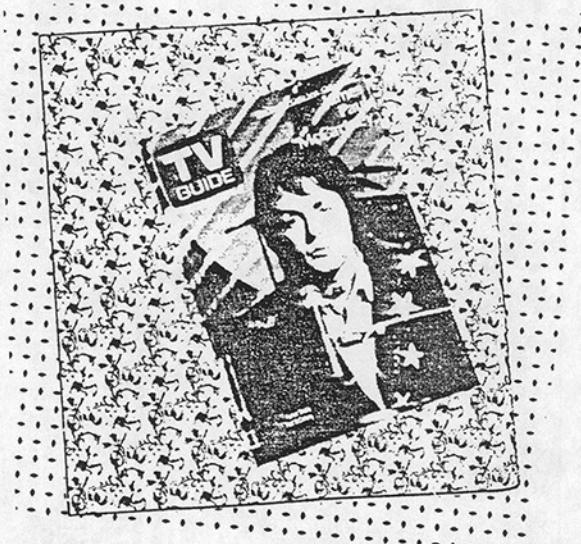
Who is it that has access to the master tapes? Who is above suspicion? Who comes and goes as he pleases and is never searched? Obviously, there is only one person. If you were to review the logs of who checked out the tapes, you'd find one person's name prominently displayed - George Martin.

(The next three paragraphs were omitted at the request of the letter's author.)

If your readers want to know how I came by this information, tell them I cannot reveal my sources since it would cost me my job. Just say that I am close to a source that knows."



BELMO states: Take this info and do with it what you will. I'm withholding judgement until I get some proof.



THE BEATLES AT THE BEEB WITH PETE BEST

THE BEATLES AT THE BEEB w/PETE BEST is a blatant ripoff of MEET THE BEEB Drexel Records (responsible for such classics as: ROY ROGER PAJAMAS, VOMIT IN MY SHOES, & LICK MY PLATE CLEAN) has made a boot sounding copy of an already poor quality bootleg.

The record comes in cheap paste-on cover with cheap graphics. However, there are three items of interest here. First, MY EVELINE has been replaced with OOH MY SOUL (from Pop Go The Beatles: 8/27/63). Second, the photo on the back cover shows Ringo flipping the bird to George. Third, whoever put this album together has found fit to thank Bennie, Sandy, Hilly and PUPPY THE DOG!

If you feel you have to have this record (and many will since MEET THE BEEB is sold out), then expect to pay about \$12.

Club Sandwich has released a deluxe color edition of JAMES PAUL MCCARTNEY - the soundtrack to Paul's television special aired in 1973. The sound is excellent as well as the color graphics which feature the TV Guide cover and inside notes.

Code number is JPM 41673. It retails for about \$12. The songs are:

BIG BARN BED
BLACKBIRD
BLUEBIRD
MICHELLE

HEART OF THE COUNTRY
MARY HAD A LITTLE LAMB
LITTLE WOMAN LOVE/C MOON
MY LOVE
UNCLE ALBERT
GOTTA SING GOTTA DANCE
LIVE AND LET DIE
THE MESS
MAYBE I'M AMAZED
LONG TALL SALLY
YESTERDAY

This is a nice reissue, and I recommend it to all you McCartney fans. (Say, Doug, wanna play frisbee with me next week?)

LOST LENNON CONTINUES.

VOL. 5

The Lost Lennon Tapes continue to be released by Bag Records and on the Archives series. I'll just be reviewing the Bag releases here.

VOLUME FIVE (Kaptain Kundalini Presents: 5077)

Dear Prudence
Jealous Guy
God Save Oz
Rock And Roll People
Rock Island Line
Real Life
My Life (take 1)
My Life (take 3)
Don't Be Crazy
The Worst Is Over
In The Studio
Starting Over (vocal booth)
Starting Over

The liner notes state: Dear Prudence is the 1968 demo. Jealous Guy is a studio outtake from the Imagine sessions. God Save Oz is the original acoustic demo. Rock and Roll People is also the original acoustic demo. Rock Island Line is the electric guitar version recorded at the Dakota. Real Life is a piano demo recorded at the Dakota. Side Two chronicles the evolution of the Double Fantasy track Starting Over, beginning with the Dakota demos of the unreleased songs My Life, Don't Be Crazy and The Worst Is Over. Next, John runs the studio band through the song. A rough take of the song is presented here as it would be heard from inside John's vocal booth. The side concludes with an early outtake of the number with a rough vocal.

JOHNNY SILVER PRESENTS THE LOST LENNON TAPES

VOL. 6 (5078).

Volume Six includes:

Maggie Mae
Honey Don't
Don't Be Cruel
Matchbox
Dear Prudence
Cold Turkey
Here We Go Again (take 2)
Woman
The Neville Club
Rock and Roll People
Not Fade Away

Sweet Little Sixteen
You Can't Catch Me
Mirror, Mirror (take 1)
Mirror, Mirror (take 5)

The liner notes state: Maggie Mae was recorded at the Hit Factory 1980. Honey Don't, Matchbox & Don't Be Cruel were recorded during the making of the Plastic Ono Band LP. Dear Prudence is a never before available mix of the Beatles' track. Cold Turkey is the original demo. Here We Go Again, Woman and Mirror, Mirror are demos. John reads his story Neville Club from In His Own Write. Side two presents some unreleased fruits of John's working relationship with Phil Spector, including alternate versions of Rock and Roll People, Sweet Little Sixteen and You Can't Catch Me as well as an out of control jam of Not Fade Away with the Elephant Memory Band.

HON. JOHN ST. JOHN
JOHNSON PRESENTS THE LOST
LENNON TAPES VOLUME SEVEN
(Bag Records 5079).

Mind Games
Cold Turkey
One Of The Boys
Tight A\$
Studio Banter
Woman
Dear Yoko
I Don't Wanna Face It
Watching the Wheels
I'm Stepping Out
Clean-Up Time
Woman

The liner notes read: The earliest track appearing is an alternate take of Cold Turkey. Mind Games is an alternate take with a rough vocal. Tight A\$ is the original demo. One Of The Boys (take 2) is a Dakota recording of an unreleased song. The remainder of this volume highlights the Double Fantasy/Milk & Honey era. Four demos are featured: Dear Yoko (double tracked vocals and guitar),

Watching The Wheels (John on Piano), I Don't Wanna Face It (on guitar), I'm Stepping Out (guitar and drum machine). The version of Woman on side one demonstrates how the song sounded in John's vocal booth during its run throughs. This track is preceded by some candid banter between John and those present in the studio with him. The version of Woman that closes the album is a studio outtake.

VOL. 8

Yet, another in the series of Lost Lennon Shows from Bag Records (Bag-5080). As usual, the sound is mostly great (probably because some of the material comes directly from the master tapes and not the radio show albums).

The songs are:

ROLL OVER BEETHOVEN
WHOLE LOTTA SHAKIN' Goin'
On
IT'LL BE ME
ONE-TO-ONE RADIO SPOTS
NEW YORK CITY
GOD SAVE OZ
INTRO (LENNON & JAGGER)
DIRTY MAC JAM
MAURICE DUPONT - AGENT
PROVOCATEUR
THAT'LL BE THE DAY
RAVE ON
NOT FADE AWAY
MAYBE BABY
HEARTBEAT
PEGGY SUE GOT MARRIED
PEGGY SUE
CORRINA CORRINA
SERVE YOURSELF (MOTHAR)
THE BEST THINGS IN LIFE
ARE FREE
EAT THE DOCUMENT
A NICE NOISE

Two items of special note here. One is the edited version of THAT'LL BE THE DAY. The folks at BAG Records have done what I did on last years Beatleg Christmas Tape. And that is to take the two existing recordings of the Quarrymen's acetate and edit it into one song. (Theirs is a cleaner version than mine.)

The other item is EAT THE DOCUMENT dialog between John and Dylan. This is not being aired on the radio show. Listen close.



VOL. 7



SESSIONS ON CD

One of the most famous of all bootlegs is now on CD. It will cost you around \$35 for this rare gem. It includes the same tunes as on the album, with the addition of OB LA DI - OB LA DA. The sound is superb. I'm hearing things I never heard on the LP.

Liner notes are included explaining the source of the tracks, who sings what, song lengths, and a brief history of the Beatles recording sessions. I suggest you get this CD soon, because there is only a limited number available.



Graphic layout & design
by susan peck
allegro graphics

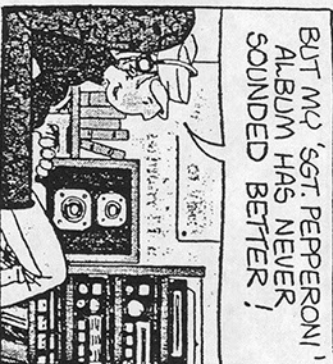


AFTER ALL THESE YEARS OF
PLAYING FROZEN PIZZAS ON
MY STEREO ...



I THOUGHT I'D HEARD
IT ALL ...

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BUT MY 'SGT. PEPPERON'
ALBUM HAS NEVER
SOUNDED BETTER!



EVERYTHING THEY'VE
BEEN SAYING ABOUT
THESE NEW COMPACT
PIZZAS IS TRUE!



by TOM BATTUK

GIVE PIZZA
CHANCE!



AMAZING! IF I HADN'T
HEARD IT WITH MY
OWN EARS ...



I WOULDN'T HAVE
BELIEVED IT!

ULTRA RARE I & II

RARE! AMAZING! FANTASTIC! I could go on and on about these compact discs. The sound quality is superb. I would bet the songs were lifted from the master tapes. These are everything and more that a Beatle fan could want. Rare. Clean. Exciting. Historical.

Ninety percent of what is on these CDs have never before been bootlegged. And leave it to Swingin' Pig Records to come through for us. They are formerly known as Trade-mark of Quality (respon-

sible for many quality boots in the past). And the good news doesn't stop here! Volumes III, IV and V are rumored to be released in December (just in time for Christmas!).

ULTRA RARE TRAX Vol.1 (TSP-CD-001) and ULTRA RARE TRAX Vol.2 (TSP-CD-002) will cost about \$35 each - IF you can find them. They are being imported from Japan and are limited in quantity. So what are you waiting for? Get yours today (or forever regret it).

The BEATLES

THE BEATLES ULTRA RARE TRAX Vol.1

- (11) I SAW HER STANDING THERE (TAKE 2) (Lennon/McCartney)
Recorded on Feb. 11th 1963 from "PLEASE PLEASE ME" session.
Continued from warm-up.
John starts a great live performance in the studio. John makes a mistake with some lyrics and Paul makes a mistake with some bass lines. No echo effects.
- (12) ONE AFTER 909 (TAKE 2) (Lennon/McCartney)
Recorded on March 5th 1963 from "FROM ME TO YOU" session. Composed by John Lennon in late 50's-early 60's in the period of THE QUARRYMEN (pre-Beatles). Released on LET IT BE album in 1970, but this take is absolutely different.
- (13) SHE'S A WOMAN (TAKE 2) (Lennon/McCartney)
Recorded in Sept.-Oct. 1964. No lead guitar, piano, or additional overdubbed vocals. No fade-out at the end. Very primitive version.
- (14) I'M LOOKING THROUGH YOU (TAKE 1) (Lennon/McCartney)
Recorded in Oct. 1965 from "RUBBER SOUL" session. No chorus made yet. Beginning with percussion, vocals on single track. No fade out at the end.
- (15) IF YOU'VE GOT TROUBLES (Lennon/McCartney)
Previously unreleased song. Recorded in Oct. 1965, from "RUBBER SOUL" session. Ringo Starr on lead vocals.
- (16) HOW DO YOU DO IT (MURRAY)
Previously unreleased song by The Beatles. Recorded on Sept. 4th 1962 from "PLEASE PLEASE ME" session. Prepared as a second single, but never released.
- (17) PENNY LANE (Lennon/McCartney)
Recorded in Dec. 1966. Basically same version as "RUBBER SOUL" album, but including dialogue and Paul's count in the beginning. And absolutely different MONO MIX!

THE SWINGIN' PIG
TSP-CD-001
Collect 'em all!

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- (18) STRAWBERRY FIELDS FOREVER (Lennon/McCartney)
I - A Slower version (lies on B)
II - A Faster version (lies on C)
III - A (revised) B (revised)
Previously released version (lies on B)
- There're two takes for STRAWBERRY FIELDS FOREVER. The previously released version consists of take A & B with controlled speed, and it is also revised. This version on this disc is take I, with a different mix. Recorded in December 1966.
- (19) FROM ME TO YOU (Lennon/McCartney)
Recorded on March 4th-5th 1963, beginning with Paul's count "1,2,3,4", no harmonica. Absolutely different.
- (20) I BECAME MUCHO (McCartney/McCartney)
Basically unreleased song. Recorded on June 6th 1962, with Pete Best on Drums. A different take from "On the Tapes".
- (21) THE FOOL ON THE HILL (Lennon/McCartney)
Recorded in Sept. 1967. Demo version. Paul performs solo with the piano.
- (22) PAPERBACK WRITER (Lennon/McCartney)
Recorded in April 1966. Beginning with Paul's count "1,2,3,4" on the right channel. Same as the single, but different mix, no echo effects on vocals, and no fade-out at the end.

THE BEATLES ULTRA RARE TRAX Vol.2

- (1) CAN'T BUY ME LOVE (Lennon/McCartney)
Recorded on Jan. 29th 1964. Absolutely different with no echo. Wonderful vocal by John & George. Paul makes a mistake with some lyrics. Supposed to be THE BEST TAKE!
- (2) THERE'S A PLACE (TAKE 3) (Lennon/McCartney)
Recorded on Feb 11th 1963 from "PLEASE PLEASE ME" session. Intro vocals only.
- (3) THERE'S A PLACE (TAKE 4) (Lennon/McCartney)
Continued from TAKE 3. Absolutely different with no harmonica or piano. Great live performance in the studio!
- (4) THAT MEANS A LOT (Lennon/McCartney)
Previously unreleased song. Recorded in Feb. 1963 from "JED HELP" session. Paul Mc Cartney on lead vocals.
- (5) DAY TRIPPER I (Lennon/McCartney)
Recorded on Oct. 16th 1965. Instrumental without tambourine or lead guitar. Absolutely different, supposed to be the first take. Not complete.
- (6) DAY TRIPPER II (Lennon/McCartney)
Continued from (1). Starting with Paul's count "1,2,3,4". Basically same version as the previously released one, but no additional vocals dubbed by Paul. No fade-out at the end.
- (7) I AM THE WOLFRUS (Lennon/McCartney)
Recorded in Sept. 1967, from "MAGICAL" session. Unedited & long version without strings, bass guitar, chorus, or solo vocals.

THE SWINGIN' PIG
TSP-CD-002
Collect 'em all!

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- (8) MISERY (TAKE 1) (Lennon/McCartney)
Recorded on Feb. 11th 1963, from "PLEASE PLEASE ME" session. Absolutely different without piano or echo effects.
- (9) LEAVE MY KITTEN ALONE (John, Lennon & Mc Cartney)
Previously unreleased song. Recorded on Aug. 5th 1964, from "FOR SALE" session. John Lennon on lead vocals.
- (10) WE CAN WORK IT OUT (Lennon/McCartney)
Recorded on Oct. 20th 1965. Beginning with Paul's count "1,2,3,4" and it has louder keyboard sound. Vocals on both channels. Fade-out at the end.
- (11) A HARD DAY'S NIGHT (Lennon/McCartney)
Recorded on April 16th 1964, from "A HARD DAY'S NIGHT" session. Live performance in the studio. Absolutely different without acoustic or pet guitars, or piano.
- (12) NORWEGIAN WOOD - THIS BIRD HAS FLOWN (TAKE 4) (Lennon/McCartney)
Recorded in Oct. 1965, from "RUBBER SOUL" session. Basically same as the released take, though John makes a mistake with his acoustic guitar twice in the intro, and says "I Should Ya" in the end part. George Harrison replies "GREAT, FINE". Unedited version.

OFF WHITE ON CD

OFF WHITE is on CD now and will cost you about \$25 or so. It has 68 minutes and 32 seconds of material. The CD code is: WHT 868. The songs include all those on the LP as well as HEY JUDE, NOT GUILTY, IT'S TOO MUCH, BIRTHDAY, OB LA DI OB LA DA, EVERYONE HAD A HARD YEAR. These songs have all been bootlegged before; however, the sound is very good, especially on NOT GUILTY and HEY JUDE.

The real surprise here is WHAT'S THE NEW MARYJANE?. This version includes a lot of talk between John and Yoko before they begin the recording. John tells everyone to 'join in' on the chorus.

I've been told by two independent sources that the Lennon demos on this CD (as well as on THE LOST LENNON TAPES) come from a studio out of New York.



This hard to find CD comes from Germany. I haven't been able to get this yet, however I do have a listing of the songs.

Don't Get Around Much Anymore
Lawdy Miss Clawdy
I Saw Her Standing There (Above from Last Resort)
Jet
Listen To What The Man Said (Above from Wogan)
Suicide

Let's Love
Sitting At The Piano
I'll Give You A Ring
Baby Face
On The Wings Of A Night-ingle
Twice In A Lifetime
That'll Be The Day (With Tracy Ullman)
Press
Peggy Sue
For No One
Gotta Sing, Gotta Dance
Simple As That
Cage
Waterspout
No More Lonely Nights
Goodnight Tonight

JOHN LENNON: CHRONICLE PART ONE: (THE BEATLE YEARS)

Expect no surprises on this two-record set. Pressed by Toasted Records from Australia, it retails for \$18. It's label coding is: TRW1940. It comes with a color cover featuring shots of John and family from the Dakota years.

SIDE ONE: Some Other Guy (BBC 1963), Soldier of Love (BBC 1963), Bad To Me (demo), Help (instrumental), He Said She Said (demo), Strawberry Fields (demo), Strawberry Fields (electric and take 1), Good Morning (demo: mislabelled as Getting Better), I Am The Walrus (basic tracks).

SIDE TWO: Across The Universe (alt. mix), Revolution (demo and alt. mix), Child of Nature (demo), What's The New Maryjane? (demo), Me and My Monkey (demo), and Julia (demo).

SIDE THREE: Dear Prudence (demo and alt. mix), Everybody Had A Hard Year (demo), Yer Blues (R N R

Circus), Mean Mr. Mustard and Watching Rainbows (Get Back runthroughs).

SIDE FOUR: Mailman Bring Me No More Blues (complete), Maybe Baby, Dig It (complete)?, Because (acappella), What's The New Maryjane? (remix).



BATON ROUGE

From the 1974 tour Trademark of Quality has released a 2-LP set of the Baton Rouge show. I do not have this album, so I cannot tell you its sound quality. Here are the songs:

Hari's On Tour Express
While My Guitar Gently Weeps
Something
Will It Go Round In Circles
Sue Me Sue You Blues
For You Blues
Give Me Love
Sound Stage Of Mind
In My Life
Tomcat
Maya Love
Dark Horse
Nothing From Nothing
What Is Life
My Sweet Lord

This record retails for \$21. (L31031-X BR 1974 A/B/C/D).

BITS & PIECES

Hartmut Schwarz (Editor of BEATLEMANIA) reports from East Germany that the book, EAST EUROPEAN BEATLES DISCOGRAPHY has been released. It is chock full of photos and info of the Fab Four. For more info write Hartmut at: Kranichfelder Strasse 18, ERFURT - DDR, 5083, GDR

THE BEATLES: SHOUT
Cuts unknown. Said to be a rehash of odds and ends.

TWICE IN A LIFETIME: PAUL
Supposed to include the title track from the film soundtrack, as well as cuts not included on the Press To Play LP.

READY STEADY GO:
Beatle tracks from the TV series of the Sixties.

A reader reports that he was ripped off by EAST COAST ENTERTAINMENT of Asbury Park, New Jersey. They are the folks who have been selling the video tapes of the Beatles at Shea, Tokyo, Washington, and Magical Mystery Tour. So buyer beware!

Back Issues SORRY, NO MORE BACK ISSUES

Do to the cost and effort required to print and mail back issues of the News, I have discontinued this service. So if you are going to get yours, GET IT NOW! For new subscribers who want back issues, I suggest placing an ad in the Collector's Corner of this publication. Thanks for your understanding.

Listen To



CONTEST!

CONTEST!

Okay boys and girls, here is the challenge: Name correctly each of the songs notated at the top of each page of the last issue (#15) of BELMO'S BEATLEG NEWS. Be the first to correctly identify the songs and you'll win a copy of the 1988 BEATLEG CHRISTMAS TAPE.

Here's another clue for you all: clues to the song identities can be found in the newsletter.



BOOTLEG WARS

By DAVID HINCKLEY
Daily News Staff Writer

LIKE A MISCHIEVOUS child who imitates Mommy and Daddy when their backs are turned, the bootleg record industry these days is using hi-tech to deliver better packaging, improved sound quality, faster turnaround, and exotic fare like compact discs.

Well, at least a small corner of the market is doing it.

There have been a number of interesting boots lately: Prince's "Black Album"; eight more sides of the Bob Dylan/Band "Basement Tapes"; metal bands like Guns 'n' Roses live; the "Beatles at the Beeb" series; the "Lost Lennon Tapes" (four volumes and counting), and the first four-record boot of Bruce Springsteen's "Tunnel of Love" show.

Before we get carried away, however, there's another side to the coin: Bootlegs cost more these days without, in most cases, delivering in kind.

"Ninety-five percent of all boots are pretty much trash," says Tom Graves, editor of the bimonthly "Rock & Roll Disc." "But the other 5% are valid enough so they're necessary evils."

Bootlegs are also, of course, illegal, and the Recording Industry Association of America (RIAA) spends much time and money tracking down producers. It is largely thanks to the RIAA, for instance, that much of the bootleg industry has moved from the U.S. to Europe, especially Germany.

Dylan boot cataloger Dennis Liff and others say this has meant some improved sound and packaging (some Springsteen boots are gorgeous), but at a price. The \$5 to \$8 basic boot is gone; most now start around \$15, with multirecord sets at \$50 and up.

Steven D'Onofrio, RIAA deputy general counsel of anti-piracy, explains: "We've made it riskier. Pressing records is a capital-intensive business, and not many people want to see all their equipment hauled away."

The RIAA divides illegal recorded material into three main categories: 1) counterfeits, or copies of legitimate recordings packaged (with copycat album cover, liner notes, etc.) to look real; 2) pirates, or illegal copies in different packaging (often plain); and 3) bootlegs, which are studio outtakes, concert tapes or other material not legally released.

To the record industry, counterfeits and pirates are by far the larger problem. In the first six months of 1988, for instance, officials confiscated 298,141 counterfeit LPs and cassettes; in all of 1987, they seized 5,705 bootlegs.

"With a bootleg, you don't have one-to-one sales displacement," explains D'Onofrio. "Someone who buys bootlegs usually also buys legal releases. That's not true with counterfeits."

Still, he adds, boots are equally illegal and the RIAA pushes for state and federal laws to prosecute bootleggers.

"We try to maintain a street presence while concentrating on manufacturers," he says. "We target certain areas—New York, L.A., where there's a real problem with Hispanic music. Also college towns, flea markets."

Compounding the issue is the emergence of a bootleg cassette market. Cassettes are easier to transport, carry minimal production cost and bring boots to new markets, like cassette-oriented fans of rap and dance music.

"Cassettes are a shrewd move," says an East Coast bootleg dealer. "It hasn't happened before because most boots were collected by LP fans—Dylan, Springsteen—and cassette fans have been traders, not buyers. Also, there's more profit in LPs."

True enough. If an LP costs \$5 to press (a high estimate), the distributor and retailer may each double that—raising it to \$20, or more as an import.

Most artists aren't crazy to see this, naturally enough, and three artists who fight openly against boots are Dylan, Springsteen and U2, says D'Onofrio. "Springsteen's people recently testified for us in a trial down South."

OTHER BOOTLEG FAVES include the Beatles, REM, Elvis Costello, the Rolling Stones and metal bands. The main sources are insiders (e.g. roadies) and audience recordings, and the latter have become much more sophisticated in recent years—thanks in no small part to the Grateful Dead, whose army of taping fans refine the technology.

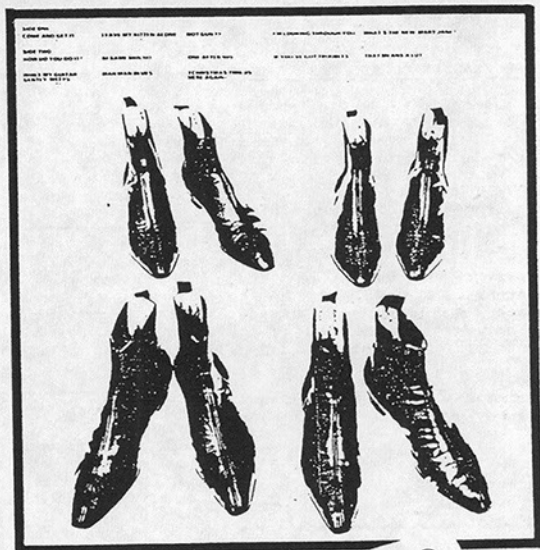
Furthermore, the biggest leap could lie ahead. "If DAT (digital audio tape) gets in, look out," says Graves. "Audience tapes could be unbelievable."

Nonetheless, many boot buyers still take just about anything, says Dylan bootleg expert Paul Cable. "You could put a turntable mat in a sleeve, call it the 'Isle of Wight Rehearsal' and someone would buy it," he says. Like other chroniclers, he finds few boots essential but blames record companies for bolstering the market through stupid omissions.

He notes Columbia has never released Dylan's historic 1966 Royal Albert Hall shows, which thrive on bootlegs. Columbia didn't release the "Basement Tapes" until bootleggers sold a few hundred thousand tapes—and even then omitted key tracks.

Capitol was about to release a Beatles outtake LP called "Sessions" two years ago; Paul McCartney blocked it. Today it's a top-selling boot.

More recently, Prince's "Black Album" has been widely circulated—but despite speculation Prince thinks it's a cool idea, D'Onofrio says the RIAA "has been asked to pursue a case against the people responsible." Warner Brothers Records confirms.



Bootlegs staging a comeback

Cassettes boom, CDs loom, as rock's clandestine recorders embrace technology • BY MARIANNE MEYER

BEFORE THERE WAS 'LOVE-SEXY,' the Prince album with the controversial bare-all cover, there was the more controversial Black Album, an angry, sexual funk jam intended as the follow-up to *Sign o' the Times*. The Black Album was pressed late last year but was never released by Warner Bros. Thus, with major chain stores declining to display *Lovesexy* and an underground network jumping in with the Black Album, it is now easier to find the latter on the streets than it is to find the former in a Wal-Mart.

Bootlegs—unauthorized reproductions of concerts or unreleased studio work—are nothing new. But the shadow industry is being refueled by new technologies. One enterprising woman in New York offers the Black Album in two forms—a high-quality chrome cassette and a cheaper low-end version. Near-professional-sounding concert tapes of Bruce Springsteen, U2 and the Smiths, among others, and versions of R.E.M. demos and sound checks are to be found.

"You're seeing more sophistication in the way this stuff is made and packaged," says Steven D'Onofrio, director of the Recording Industry Association of America (RIAA) antipiracy unit.

As with authorized label releases, cassettes have become the medium of choice in the bootleg market, but "you'll be seeing more bootleg CDs in the fu-

ture," one retailer says. Many of these "bootleg" CDs are actually imports, legit in their country of origin (usually Japan or Italy) but not intended for sale here. The RIAA's D'Onofrio cites a recent case involving U.S.-made bootleg Beatles CDs—faked with an EMI logo—as a sign that the medium is gaining ground with bootleggers here.

Even populists like Springsteen and U2 have lent support to the anti-bootleg cause. This past July, their representatives joined the RIAA in a court case against a Kentucky retailer who was arrested when investigators found duplication equipment and 500 concert tapes in his record store. The case ended in a mistrial when the jury could not reach a unanimous verdict.

Though the industry generally opposes bootlegs, there is no unanimous verdict even there on concert taping. The Replacements confiscated a tape from one audience member and released it themselves as a live cassette called *The Shit Hits the Fans*. The Grateful Dead, on the other hand, offer a special section near the sound board where tapers can set up their mikes. Band spokesman Dennis McNally says, "Taping cannot be stopped. Anyone who thinks so is dreaming." He cites the Dead's platinum album *In the Dark* as proof that taping hasn't cut into sales. Still, he bristles when he hears of Dead tapes for sale. And he calls vinyl bootlegs "a rip-off that should be dealt with by law."

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As a service to Beatle fans and collectors, Beatleg News Reader may submit an ad of up to 50 words to be published in three issues...for FREE!!

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Should you wish to run an ad for more than three issues, please send \$5.00 per ad (not to exceed 50 words). Make checks/money orders payable to: S. F. Belmer, 842 West 23rd, Anchorage, AK, 99503. Send cash at own risk.

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I need the following Beatle bootleg albums: Almost Grown (European), 1-2-3-4 (European), Beatle Views (Interviews), TV Outtakes (Tobe Milo EP), Live in Houston (EP), Get Together (Tobe Milo EP), George Harrison 1974 (2LP). No scratches or skips please. Patrick Taylor, 420 Thornton St., Newport, KY 41071.

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Beatle videos catalog: \$2. SAE for info. 40 hours A to Z. 62 to 87. 20 tapes recorded chronologically. Sample tape: \$12. Risk nothing. Write: T. C., PO Box 4690, Chico, CA 95927. Money orders only.

GET B.A.C.K. (Beatle Appreciation Club of Kansas). Membership just \$5/yr. Write to: Get B.A.C.K., 814 Lindenwood, Topeka, Kansas 66606.

WANTED: Bootlegs of the Beatles and 60's magazines on music and American TV series. I can swap these materials for Brazilian Beatles albums. Letters to: Maria Tereza Pinho Gomes Da Silva, RUA -Virginia Vidal N. 59, Jacarepagua, Rio De Janeiro - RJ - CEP22.733, Brasil.

BEATLES original American and Import LP's, 45's, picture sleeves, and bootleg albums available. Many other groups to choose from. We also trade for beta videos and have a few in my collection to sell or trade. Send SASE for listing to: RECORD COLLECTORS PARADISE, 1519A Southport Dr., Austin, Texas, 78704.

WANTED as going away presents for my neighbors, Ron and Nancy: McGear WOMAN LP, McCartney Piano Tapes on wax, UK ELECTRONIC SOUND, UK TWO VIRGINS. Tom L. Jones, 325 Pennsylvania Ave, SE, #257, Washington, D.C. 20003.

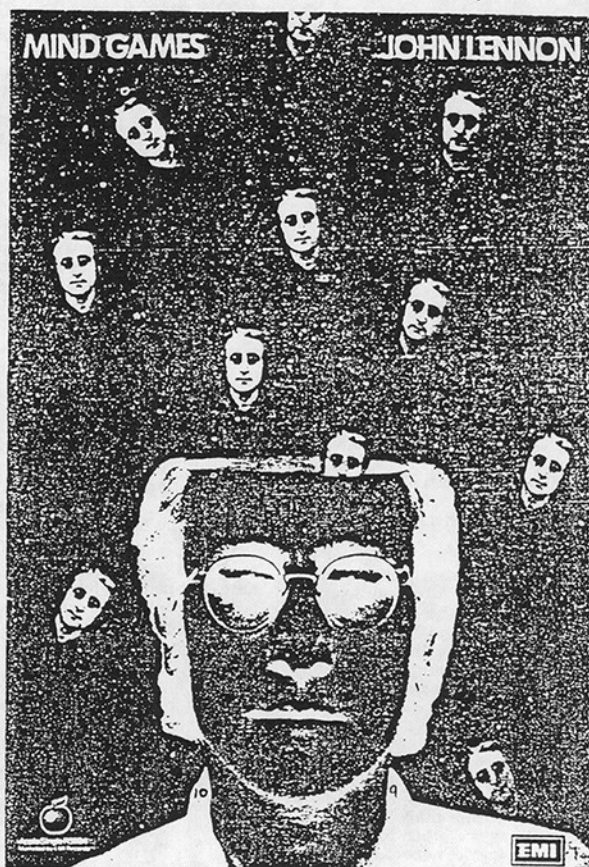
CDs WANTED: Wings Over America (CBS C2k-37990), Speed of Sound (CBS), and Greenpeace (A&M). Fair prices paid. Henry Scholz, RD 1 Box 277CC, South Fork, PA 15956. 1

STAMP OUT THE BEATLES! With rubber stamps: 100's of rubber stamps of the Fab Four. Send \$1 for a mini-catalog (creditable to first order). Write: Stamps of Approval!, Box 15376BBN, Albuquerque, NM 87174. 1

WANTED: Readable copies of BELMO'S BEATLEG NEWS #'s 4,7,8,9,10, & 12. Write: S. Kragon, 5009 N. Moody, Chicago, IL 60630.

MIND GAMES

JOHN LENNON



Happy Birthday John Ono Lennon

RARE BEATLES AUDIO material for trade. Send a 50¢ SASE for a list to: C. Lee, 4907 Antioch Street, Union City, CA 94587. 1

BEATLES FOR SALE: "Twenty Years Ago Today" (boot), inst. \$20. Beatle Japanese Photo Book (\$46). Buy the book and get Jap EP w/sleeve on Apple in stereo for FREE! EP includes: Help/Dizzy Miss Lizzy/Ticket to Ride/I'm Down. Write Andy Wallace, 673 Oak Hill Ave., Apt. #4A, Hagerstown, MD. 21740. 1

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"RARE" Beatle records for sale. Import and domestic. Many other artists too. Fair prices and fast service. Mention Belmo and receive \$1 off your first purchase of \$15 or more. Send 22¢ stamp for catalog. APPLELAND RECORDS P.O. Box 2105, Longview, WA 98632



BELMO'S BEATLEG

NEWS

A NEWSLETTER FOR COLLECTORS



COLLECTOR'S EDITION: This is the final issue of Belmo's Beatleg News to be printed in Alaska. Says Belmo: "no one in their right mind should publish at forty below!"



BELMO'S BEATLEG NEWS

A NEWSLETTER FOR COLLECTORS



ULTRA RARE CONTINUES

Rumors and stories abound as to where these albums come from, who is actually releasing them (the covers say "Swinging Pig Records" but the album labels say "BEEB Transcription Records"), and how soon the CDs will be out. I'll discuss that elsewhere. What is important and exciting is the MUSIC. Collectors should be thrilled and thankful for these two collections of 2-LP sets of Beatle studio tapes.

For only \$25 a set we get a great collection of music from the Beatle years. The first thing I did was to sit down with the Lewisohn "Beatle Recording Bible" (as it is quickly becoming known) and read up on each track as it played thru my speakers. It was almost like sitting with Lewisohn at EMI listening to the Beatles run through their songs. Talk about fun! When Paul "ooh oohed" his way through "She's A Woman"...well, I just jumped up and said "Yeah"!

Okay. I'm enthusiastic. We all should be. Some might complain about the surface noise or the boring cover art, but I can live with it. This is the music



we've been waiting for. And thanks to the "Ultra Rare War", Beatle fans will reap the rewards. I can't wait for the rest of the session tapes to be released (especially the long versions of "Helter Skelter" and "Revolution")

Ultra Rare Trax

3 & 4

(TR 2190 S)

The songs are:

12-Bar Original
Help! (Takes 1-5)
I Feel Fine (Takes 6/7)
Day Tripper (1-3)
We Can Work It Out (1 & 2)
Yes It Is (1 & 2)
One and One Is Two
Misery (Takes 2-6)
Do You Want To Know A
Secret (Track 2 Take 8)
She's A Woman (Take 7)
Hold Me Tight
Yes It Is
There's A Place
A Taste Of Honey
There's A Place (Track 2
Take 11)
Seventeen (Track 2 Take 10)

Ultra Rare Trax

5 & 6

(TR 2191 S)

The songs are:

All You Need Is Love
Norwegian Wood
Not Guilty
Because
Lady Madonna
Rain
I Hate To See (?)
A Day In The Life (Part)
What's The New Mary Jane
Hello Goodbye (Inst)
Paperback Writer (Inst)
Paperback Writer
Hey Jude
Strawberry Fields Forever
(Takes 1-7, 25 & 26)

The highlights (and there are many) on the albums are:

1) "12-Bar Original": the legendary "Rubber Soul" blues jam in stereo. Great sound. But what is its connection to the tape of "Rock Peace" which has been circulating for the past eight months?

BEATLESBEATLESBEATLESBEATLES

(cont. from page 1)

2) "One and One Is Two": Paul's demo of an admittedly so-so tune. But talk about rare!

3) "She's A Woman": Paul at his rocking best. A great version. He should have listened to this before he recorded his "Russia" album.

4) "Help!": We hear the making of a hit. I especially enjoyed the instrumental track.

5) "I Hate To See": Paul sings a bit of this tune between takes. Anyone know the background on this song? It sure sounds familiar.

6) "Because": Vocals only of John's beautiful song. I listened to this over and over again. This is Lennon at his best.

7) "Day Tripper": The instrumental take exhibits George's virtuosity on guitar. He was (is) good.

8) "Hello Goodbye": An instrumental run through. Ringo's drumming is great!

A couple of these songs have previously been bootlegged, but here we have more studio talk, longer fade-outs and mostly clean stereo. Need I say it? A MUST HAVE!!!

WHAT'S GOING ON WITH ILLEGAL BEATLES?

For those of you who don't know, I.B. is a "reference publication for serious collectors" which has been around for the past three years. *Illegal Beatles* is working more closely with the *Beatleg News*, now, and will be undergoing some changes, both in content and distribution. Tentatively, I'll be now be sending information on New Releases to the *Beatleg News*. This will not only improve the New Release coverage in the newsletter, but free me of some of the pressure to get I.B. out at a certain time before New Releases are nothing more than Old News. This will free I.B. to concentrate it's attention on matters of interest to hard-core collectors, longer discographies, indexes, and whatnot. Send me a self-addressed stamped POSTCARD, requesting info on the next issue, and I will send it to you when the next issue is completed, with whatever price it will be (~\$5.00). When you receive the postcard back, then (and ONLY then) send payment. Hopefully this will make processing orders a little less painful, and lessen the chance I'll lose your order altogether. Send the postcards (NOT letters!) to: Doug Sulpy, 117F Matawan Ave. Cliffwood, New Jersey, 07721. See you later, gang!

Doug Sulpy

ULTRA RARE

RUMORS

ULTRA RARE RUMOURS ABOUND

Rumors run rampant whenever the Beatles are concerned, but the "Ultra Rare Wars" have paled many of the past controversies. Let me briefly detail some of the stories currently circulating. I'll let you decide what may be Truth.

RUMOR #1: "Ultra Rare Trax" (3&4/5&6) were released by a West Coast collector upset that the tapes he paid big bucks for back in 1978 had appeared on two CDs called "Ultra Rare I & II" and that more were to follow. So he rush released his tapes (under the guise of "Ultra Rare" before the East Coast collector could release his. Greed prevails.

RUMOR #2: "Ultra Rare I & II" came from a European collector who (it is said) has at least seven hours more in his possession. It is rumored that "UR #III" has been released in Europe and is on its way to the U.S. market.

RUMOR #3: "UR 3&4/5&6" were not made by Swinging Pig Records as is stated on the album covers. It's said that Andy Laasko (of BEEB Transcription Records fame) is behind these bootlegs and used "Pig" as a front.

RUMOR #4: The folks in New York who are mastering "The Lost Lennon Tapes" came across these tapes among the Lennon archives and are bootlegging them. (Lennon supposedly had all the Beatle recordings on tape).

RUMOR #5: GOLDMINE magazine misquoted "Belmo's Beatleg News" in its January 13, 1989, issue saying George Martin was the source for the tapes used in preparing "Ultra Rare". (See enclosed reprint.)

According to the newsletter *Belmo's Beatleg News*, which specializes in Beatles bootlegs, George Martin, the Beatles' former producer, is the source of many of the leaks of tapes that have been used to assemble Beatles boots. The newsletter quotes an unnamed source from England who claims to be close to Martin. The newsletter is available from 842 West 23rd, Anchorage, Alaska 99503.



Belmo "flips" his wig over more Beatle rumors

BELMO'S BEATLEG NEWS TO BE PUBLISHED BY KING THE NEWS CONTINUES

I am pleased to announce that this issue of BELMO'S BEATLEG NEWS will not be the last. Thanks to the kind intervention of L.R.E. King (author of "Do You Want To Know A Secret" and soon to be released "Fixing A Hole"), the News will continue to be published.

L.R.E. King will take over the duties of Managing Editor, while I will continue as Executive Editor. In addition, Doug Sulpy (editor/publisher of ILLEGAL BEATLES) will offer his expertise as East Coast Editor.

What does this mean for you? What kinds of changes will occur? How will it affect the newsletter?

First, the newsletter will change little in purpose. And that is to bring you the latest in what is happening in the world of Beatle releases. There will still be reviews of the latest bootlegs, Beatle news and rumors, as well as the clippings, photos, and general silliness you've come to know and love. In addition, there will be a "Letters" section and other special features of interest.

The physical appearance will be somewhat altered since Mr. King will be handling the layout and production in Arizona. I expect the NEWS will get the face-lift it needs and I for one am excited about the prospect.

Second, correspondence should be sent to Mr. King at Storyteller Productions (see address below). Personal correspondence to myself should still be sent to the Anchorage address. The whole purpose of the change in publisher is to allow me time to finish another project. So

please send your queries, comments, news, articles, rumors, and etc. to Mr. King. His staff of hundreds is well-equipped to handle it.

Third, the economy requires a yearly subscription fee. (Mr. King is not a millionaire like me - he'd like to do it for free, but thanks to Reaganomics...!) Anyway, here are the rates which are very fair and should cover the costs of printing and mailing (and is less than the price of a bootleg).

US & CANADA: \$10/Year
EUROPE & S.Amer: \$15/Year
JAPAN & AUSTRALIA: \$20/YR

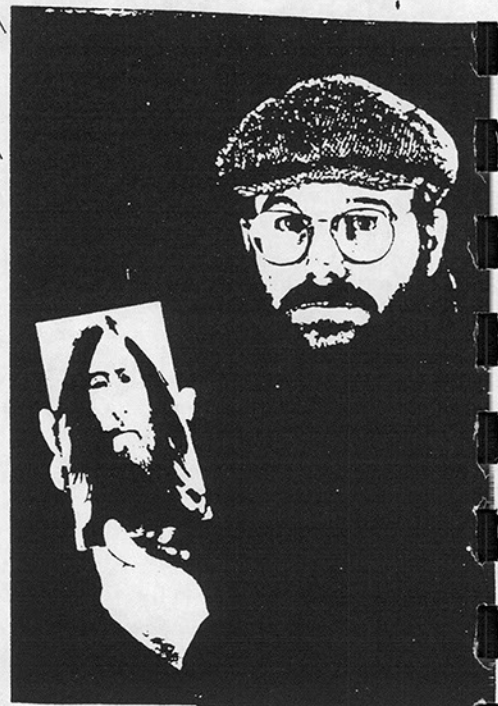
To get your subscription to BELMO'S BEATLEG NEWS, send your check or money order to:

STORYTELLER PRODUCTIONS
P.O. BOX 55513
Tucson, AZ 85703-5513

Finally, thanks to all who have supported my efforts the past two years. I'm confident the NEWS (the ONLY one totally devoted to Beatles bootlegs!) will continue to be an enjoyable, informative and professional publication. LRE King is thorough, professional, authoritative, brave, clean and reverent! Doug Sulpy is a fanatic for details so you'll get the FACTS. By the way, he's also brave, clean and irreverent. And Belmo? As "Our Flounder" he'll make sure each issue is up to the high standards you all demand. He might even write an article or two.

With hopes for peace,

Belmo



Paul wants peace

Former Beatle Paul McCartney said Sunday he'll say "we want peace" when he appears on a live phone-in program with Soviet residents this week.

McCartney has agreed to field questions from the Soviet Union on the British Broadcasting Corp.'s Russian Service for one hour Thursday.

McCartney, 46, said the Beatles were popular in the Soviet Union in the 1960s, in part for speaking out on peace with hit songs such as "Let It Be" and "All You Need Is Love."

McCartney in November released a new album, "Back in the U.S.S.R.," on the Soviet label Melodia for exclusive distribution in the Soviet Union. The album went to the top of Soviet pop music charts and the initial 50,000 copies sold out within two days.

**THE BEATLES AT THE BEEB
VOLUME 12:
(BEEB Transcription Records
BB2183S)**

(Top Gear 11/26/64)
I'm A Loser
Honey Don't
She's A Woman
Everybody's Trying To Be My Baby
I'll Follow The Sun
I Feel Fine
(Saturday Club 12/26/64)
Rock And Roll Music
I'm A Loser
Everybody's Trying To Be My Baby
I Feel Fine
Kansas City / Hey Hey Hey Hey
She's a Woman

CAPSULE REVIEW:

Two shows from late '64. Evidently the bootleggers were running out of material when this album was compiled, since the album runs shorter than usual, and both shows are almost (and in some cases, quite literally) identical. Quality is slightly inferior to the early volumes as well, and more on par with BEEB's 10 and 11.

**THE BEATLES AT THE BEEB
VOLUME 13
(BEEB Transcription Records
BB2184S)**

(Ticket To Ride June 7 1965)
Ticket To Ride (Short version)
Everybody's Trying To Be My Baby
I'm a Loser
The Night Before
Honey Don't
Dizzy Miss Lizzie
She's a Woman
Ticket To Ride
(NME 64/65 April 11, '65)
She's a Woman
Ticket To Ride
Long Tall Sally
(NME 63/64 April 26, '64)
She Loves You
You Can't Do That
Twist and Shout
Long Tall Sally

CAPSULE REVIEW:

First of all, The Night Before IS a genuine, alternate BBC performance. That ALONE makes this album worth getting. One questions, however,



**By Doug Sulpy
East Coast Editor**

the purpose of including the NME shows (which have been available on vinyl and video before) over filling up the second side with some of the rare BBC tracks left off of earlier volumes in this series. Quality, again, is slightly sub-par, but still very listenable.

**STARS OF '63
Swingin' Pig (CD)
TSP-CD-005**

I Saw Her Standing There
From Me To You
Money
Roll Over Beethoven
You Really Got A Hold On Me
She Loves You
Twist And Shout
Interview

CAPSULE REVIEW:

Short, but sweet. Coming from the people who gave us Ultra Rare 1 and 2, how could it be anything BUT? We have here the complete Swedish radio broadcast, evidently taken from the tape, in fine quality mono, and with a longer intro, and a closing interview not previously available. Some people might want to think twice before spending ~\$30.00 for 22 minutes worth of material. Others will buy now, and ask questions later.

**ULTRA-RARE VOLUMES 1 and 2
Swingin' Pig (CDs)**

These are the EXACT same CDs as originally released in the green and orange covers, except the covers now sport color photos.

**LIVE IN PARIS 1965
Swingin' Pig (CD)
TSP-CD-008**

(Evening concert:)
Twist and Shout
She's A Woman
Can't Buy Me Love
I'm A Loser
I Wanna Be Your Man
A Hard Day's Night
I Feel Fine (Fragment)
Baby's In Black
Rock and Roll Music
Everybody's Trying to Be My Baby
I Feel Fine (Afternoon)
Ticket To Ride
Long Tall Sally
(Afternoon concert:)
Twist And Shout
She's A Woman
I'm A Loser
Can't Buy Me Love
Baby's In Black
I Wanna Be Your Man
A Hard Day's Night
Everybody's Trying to Be My Baby
Rock And Roll Music
I Feel Fine
Ticket To Ride
Long Tall Sally

CAPSULE REVIEW:

Yeah! This CD purports to give us both Paris shows, complete. It almost makes it (I Feel Fine is duplicated). Certainly it's better than any other source - including A Paris. Twist And Shout / She's A Woman, Baby's In Black and Everybody's Trying To Be My Baby (afternoon versions) are available in excellent sound quality for the first time. Running well over an hour, this CD is well worth the time you'll spend in finding it, and the money you'll spend in buying it. A complete chart of this stuff will appear in the next issue of Illegal Beatles. (Watch for it, wherever I.B. is sold).

WANTED!
I will trade a spare copy of the original Sessions CD (Variety of scratches, but plays fine, xeroxed slipsheet) PLUS \$50.00 for either "John Paul George and Jimmy", or the George Harrison bootleg on Baby Moon Records. How's THAT for a deal? Contact me via Belmo, or Directly through Illegal Beatles.
Doug Sulpy

Son of Sulpy Bootleg Reviews

CLASSIFIED DOCUMENT VOLUME 2

Tiger Beat Records
TBLP-1

Goodbye (Mary Hopkin)
Come and Get It (Badfinger)
Junior's Farm (Wings over Adelaide)
Give Peace A Chance (Acoustic)
Go Your Own Way (Promo Film)
I'm A Loser (BBC Ticket To Ride show)
Pipes Of Peace (From the video?)
Honey Don't (Parkinson Show)
Blue Suede Shoes (Parkinson Show)
Imagine (Jerry Lewis Telethon)
Give Peace A Chance (Jerry Lewis Telethon)
Daytime Nighttime Suffering (Demo)
Singing The Blues (Parkinson Show)
Let's Twist Again (Not Beatle related)

CAPSULE REVIEW:

Somebody bought the Australian series from a couple of years back (you remember, "Dolls House", "Mailman Blues" and "Great To Have You With Us"), stole some tracks, threw some other stuff on and.. instant bootleg. Even for those of you who haven't had this stuff before, nothing here is very good.

GET BACK (CD)

(From the people who gave us
BACK TRACK and OFF WHITE)

(The entire Get Back L.P., plus material from the Rooftop concert:)
Get Back
Don't Let Me Down
I've Got A Feeling
One After 909
Dig A Pony
Get Back

CAPSULE REVIEW:

This is the THIRD CD version of the Get Back album, and certainly the worst. The album itself is noticeably worse sounding than the previous two CD efforts. The addition of the rooftop tracks adds NOTHING. Not only are they right off of the Let It Be soundtrack, but they seem to be off of a RECORD of the Let It Be soundtrack! Yuck.

CLASSIFIED DOCUMENT

VOLUME THREE

Tiger Beat Records
TBR/LP4

(Let It Be outtakes:)
I Want You
I've Got A Feeling
Dig It
All Things Must Pass
Instrumentals
George demonstrates the sitar (From the David Frost show)
Help (With countdown)
Open ended interview
Only You (Lennon demo)
(More Let It Be outtakes:)
Don't Let Me Down
Two Of Us
Corinna Corinna / Yesterday (George and Dylan)
I Lost My Little Girl (Paul, showing off the song)
Tequila / Bunny Hop (One To One Rehearsals)
Junior's Farm (Nashville)

CAPSULE REVIEW:

There's enough here to make you want to buy this L.P., but not enough to make it interesting. The Let It Be material consists of stuff that hasn't been released on vinyl before: it's the conclusion of the video outtakes soundtrack, and the few minutes of new material that first appeared on the "Songs From The Past" CD. The solo stuff is basically disposable, and "Only You" has since shown up in far superior quality on "The Lost Lennon Tapes" bootleg series.

THE LOST BEEB TAPES

Tiger Beat Records
TBR/LP2

Teenager's Turn 3/8/62
Here We Go 6/15/62
PGTB 6/4/62 - Misery, Hippy Hippy Shake
Sat Club 6/29/63 - Money, Till There Was You
PGTB 7/23/63 - Love Me Do
PGTB 8/27/63 - Anna, Shot of R&B
PGTB 9/3/63 - Money

CAPSULE REVIEW:

I don't own this album. My guess would be that there's nothing on here that "The Beatles At The BEEB With Pete Best" and "Studio Sessions 1 & 2" won't contain.

THE FIRST CRAZY STRETCH

Stash Records (2 LPs)

Side 1: Paul's Rock And Roll Roots
Don't Get Around Much Anymore
Kansas City
Midnight Special
Lawdy Miss Clawdy
I Saw Her Standing There
Side 2: More Rock and Roll Roots
Don't Get Around Much Anymore (Alternate Take...from the TV show?)
Blue Moon of Kentucky
20 Flight Rock
Best Friend
Take Her Back Jack
Boil Crisis
Side 3: Songs By George
Sat Singing
Lay His Head
For You Blue (Live)
Flying Hour
Side 4: A Few Surprises
God Save Us (Johns demo)
Simple As That (Paul)
You Know It Makes Sense (Ringo)
I Don't Want To Do It (George)
Obladi Oblada (Vocals only, probably a forgery)
It's All Too Much (probably a forgery)
Beatle Bits (Unknown)

CAPSULE REVIEW:

Again - I haven't bought this one, but I'd assume there's nothing here that's not copied from another bootleg, or counterfeited from a legitimate release.

Additional Notes:

There's also several two album Lennon sets (one of them is named "Rave On") which seem to be Lost Lennon Tapes compilations. I haven't bought these (and don't intend to, for that matter!).

CHOBAB CCCP

Paul loyalists are spending hundreds of dollars for his "Russia" LP and I hope they are getting their moneys worth. Someday this vinyl investment may increase in value, but the music itself is...well, boring.

After listening (twice) to my cassette copy of this "rare" LP, I am glad I never forked out money for it. Paul and his band made a quickie recording and it shows. Paul's mostly uninspired singing is a parody of what he once was - a rocker aspiring to be Little Richard/Buddy Holly Elvis. The musicians take a low profile which helps the songs fall into mediocrity. A bit of steppin' out might have saved the day.

I really did not want to pan this LP; it was, after all, hoped to be a rock and roll revival album by a "Beatle". Alas, it wasn't to be. The only time Paul comes close to excellence is no "That's All Right Mama".

Here are the songs:
Kansas City/20 Flight Rock
Lawdy Miss Clawdy/Bring It
On Home To Me/Lucille/



Don't Get Aound Much Any-more/That's All Right Mama
Ain't That A Shame/Crackin
Up/Just Because/Midnight
Special. (A second edition
is said to contain the
added song: "Summertime".)

Even as you read this
there are two bootlegs
reportedly being released-
one on vinyl (for \$10) and
the other a CD (with 4
additional trax of non-
LP Paul songs for \$25).
More on those in the next
issue.

LOST LENNON

Vol. 10

"Jock & Yono present the
Lost Lennon Tapes Volume
Ten" on Bag Records 5032.

Side One:

IMAGINE
CRIPPLED INSIDE
ITS SO HARD
A CASE OF THE BLUES
SALLY AND BILLY
SALLY AND BILLY (Take 3)
SEND ME SOME LOVING
WOMAN IS THE NIGGER OF THE
WORLD
NEW YORK CITY

SIDE TWO:

ONLY YOU
DOWN IN CUBA
SURPRISE SURPRISE
WHATEVER GETS YOU THROUGH
THE NIGHT
WATCHING THE WHEELS
I'M LOSING YOU
BORROWED TIME
TOBIAS CASUALS

"Imagine", "Crippled
Inside", and "It's So
Hard" are outtakes. "A Case
of the Blues", "Sally and
Billy", and "Down in Cuba"
are unreleased tunes.
"Only You" is the album's
highlight. We finally get
to hear it. Yeah! "Send Me
Some Loving" is a nice
tune but I still have a
hard time listening to
"Woman Is The Nigger" and
"NYC". "Whatever Gets You"
is the demo as are
"Surprise", "Wheels",
"Borrowed Time" and
"Losing You".

There are a lot of nice
songs on this album and
the rarities make it worth
buying. As usual the cost
is about \$15.

The radio show continues
to air a lot of interviews
and "regular" cuts;
however, every so often we
get to hear something new.
And as long as it continues
(and it looks like it will
go into 1989 for a while),
then we'll be treated to
some great unreleased
material. For instance, we
just recently heard the
demo for "Happy Christmas"
and "Dorothy Doesn't Live
Here Anymore". Keep 'em
coming, Yoko. We love ya!

LOST LENNON #9

Bag Records has come
through with another fine
collection of Lennon demos
and outtakes. This time it
is a special "Fab Four"
edition featuring
recordings which would be
recorded by the Beatles.

The sound quality is ex-
cellent throughout and
comes nicely packaged in
full color splendor (the
cover features the Avedon
portrait of John). Album
number code is Bag 5081.

The songs are:

TOMORROW NEVER KNOWS
BACKWARDSPEAK (originally
intended for "Strawberry
Fields - the highpoint of
the album)
AERIAL TOUR INSTRUMENTAL
CRY BABY CRY
DEAR PRUDENCE
SEXY SADIE



JULIA
CHILD OF NATURE
BUNGALO BILL
I'M SO TIRED
YER BLUES
ME AND MY MONKEY
MARY JANE
REVOLUTION

Though many of these songs
appeared on the "Off
White" CD, these versions
are unsullied by stupid
sound effects and include
more in way of talk and
music. Buy it.



AN OFF WHITE XMAS

Review By

Allen J. Wiener

Author of "The Beatles: A Recording History"



A year ago readers of "Belmo's Beatleg News" were treated to a special Christmas cassette comprising original compositions and Beatles covers contributed by readers of the fanzine. The tape showed a good deal of creativity and originality, and above all was a lot of fun. This year, BBN has combined with "Illegal Beatles" to create another audio holiday offering. While much of the technical quality is improved, the tape is an overall disappointment compared to last year's.

To be sure, there are some nice moments on this tape. There are a number of rare Beatles outtakes to entice the collector, and some nice home recordings as well. The Beatles tracks include a few "Let It Be" session ad lib bits and Lennon doing "Instant Karma" on "Top of the Pops". A McCartney demo of "We Can Work It Out" heard on "The Lost Lennon Tapes" and the stereo version of "Yer Blues" from the "Rock & Roll Circus" also appear. We also hear "Get Back" from the original LP acetate, an alternate BBC version of "Glad All Over" (from the 8/24/63 "Saturday Club"), and Lennon's "What You Got" in a different stereo mix from the LP release (possibly from the single).

There is a Gene Vincent version of "What'd I Say" purportedly done at the Cavern Club with the Beatles as back up. This is possible if the drummer was someone other than Ringo, since the drumming is clearly not by him. There's also an alternate, slowed down mono mix of "Help!" and an alternate mix of Wings' "Junior's Farm". Wings is also heard rehearsing "Live And Let Die", and Lennon does an acappella runthrough of "Imagine". A concert version of "Roll Over Beethoven", listed as

being from the source tape for the "Whiskey Flats" bootlegs, appears in good sound quality. Finally, the "Rubber Soul" instrumental outtake, "12 Bar Original", taped on 11/4/65, rounds out the Beatles material.

There are also a few well done home made recordings on this year's cassette, although they are far fewer in number than last Christmas, and they vary considerably more in quality.

My vote for best voice is the lead vocalist on "One Winged Angels" and "Was It Einstein", both composed by Belmo/Coburn. The first number has better lyrics than the second, but the lovely, lilting vocal makes both worth hearing.

There is a good version of "I'm Looking Through You", by the Average Height Band, done in a slower and somehow more pleasing rendition. Sonny Valentine turns in a professional effort on "I Am The Walrus", and Piero D'Ox should be mentioned for his "Dan Quayle Blues". If the vocal is a bit lacking, the lyrics are right on the money, even if Dan the Silly is history's easiest target.

"Christmas Time" by the Musicians is a very nice number worthy of any of the Christmas rock anthologies (and then some). Similarly, Lennon's "Grow Old With Me" is done considerable justice by Rob Conlin and Howard. The Worst Band in Town is anything but, and their's is an enjoyable version of "Drive My Car". "Take From Me" is good too, but one begins to wonder where the connection to either the Beatles or Christmas has gone. Finally, "Wait and See" by Us Four is another professional offering that grabs you with an original lilting melody.

The rest is a mixed bag of misfires, but hey! What kind of Scrooge would pan people having a good time trying to provide some original holiday amusement? All deserve credit for their efforts. What's irritating though, is the recurrence throughout the tape of some unfunny, sometimes foul-mouthed lunkheads who are totally out of place on a holiday recording of this kind. Homemade efforts run the risk of self-indulgence getting out of hand, as it does here on occasion. Efforts at humor end up as tedious embarrassments. Crude language is no more impressive or effective here than it is in journalism. It's too bad these moments mar an otherwise pleasant enough effort.

(Belmo notes: Allen, I agree that the foul language was out of place on the Christmas tape, and you can be sure that next year's cassette will be more in keeping with the holiday spirit. I apologize to those whom our tape might have offended.)



ANOTHER VIEW....

Dear Belmo,
Nice job on the Christmas Tape. I think you and Doug did a great job on the tape (the unreleased Beatles tracks were a great addition to the readers' contributions, and I look forward to more great things from B/S Productions. Thanks, Rob

HERE'S HOW TO GET YOURS:
Mail check or money order for \$7.00 (\$10.00 outside the U.S.) to:
SCOTT BELMER (NOT Belmo)
842 West 23rd
Anchorage, AK 99503

BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES

SONGS FROM THE PAST VOLUME 2

Sidewalk Music (CD)

LM871968

A Shot of Rhythm and Blues
Baby I Don't Care
Rock And Roll Music
Don't Let Me Down
Devil In Her Heart
Jenny Jenny / Slippin' and Slidin'
That'll Be The Day
Hi Heel Sneakers
Don't Be Cruel / Tiny Bossanova
Can You Dig It
Can You Dig It
Another Day
Hello Dolly
Please Mrs. Henry / Ramblin' Woman
I Bought A Picasso
Well Alright
Piece Of My Heart
Frere Jacques / It Ain't Me Babe
Two Of Us / Hear Me Lord
Blues Machine
What'd I Say / Shout

CAPSULE REVIEW

Essentially the same as the bootleg Code Name Russia, although it deletes some material, and adds more. It's taken from the actual tapes, and is not a bootleg of a bootleg. Although it focuses on Twickenham material rather than Apple recordings (as "Songs From The Past Volume 1" did), it's still worthwhile, and quite enjoyable in spots. The biggest bonus, of course, is the addition of both performances of "(Can You) Dig It", with only the last minute of the second performance being previously available (In "SFTP Volume 1", actually.). Buy it.

BACKTRAX

This CD contains all the songs which first appeared on "Ultra Rare I & II" CDs with the addition of "Do You Want To Know A Secret" and "Aerial Tour Instrumental".

The sound quality is not quite as crisp as on the original CDs, but for the money it is a good value. Buy it if you don't have the originals. It should cost you about \$25 (as compared to \$50 for "UR I & II").

BYE BYE LOVE

Tiger Beat Records

TBR/LP3

All Things Must Pass
Feedback Jam
Instrumental 1
Get Back
Let It Be
Let It Be
For You Blue
Let It Be
Two Of Us
Bye Bye Love
Two Of Us
Let It Be
Instrumental 2
Instrumental 3
Dig It (Playback)

CAPSULE REVIEW:

This stuff is run off directly from the bootleg "Let It Be Outtakes" tape. (Titles are taken from the record jacket. See IB#1 for a more complete track listing). As such, it automatically places this album at the bottom of the pile of listenable Let It Be tracks... even below the infamous GET BACK JOURNALS. It's a necessary purchase for the completist collector, since none of this has been on vinyl before, but don't expect to get much pleasure from it. (NOTE: The title track is a fragment of the performance, logging in at a staggering 0:03 seconds!)

Sulpy

B & W Minstrel Show

This 2-LP set (costing about \$20) groups together songs by Buddy Holly, Chuck Berry, Little Richard and Carl Perkins that the Beatles covered as a group and solo. The quality varies but is overall good.

The albums contain 36 rock and roll classics. I believe all are available on previously released boots, but I might have missed one or two. However, even at that, it is a nice collection and would be good for the novice collector.

Belmo

BELMO NEEDS YOUR HELP.

I'm trying to round out my audio and video collection and am hoping some of you will be willing to trade tapes for them. Please drop me a line if interested.

AUDIO:

Paul & Johnny Cash: "New Moon Over Jamaica"

Bobby McFerrin: "Drive My Car" and other Beatle song

Beatles: "30,000 Beatle Fans Can't Be Wrong"

Dr. John: "Gris Gris"

Syd Barrett: "Opel"

Eire Apparent: Same

Psych Out Soundtrack

Laugh In Soundtrack

Randy California: "Kaptain Kopter"

Daytonas: "Little GTO" LP

Hollies: "Rarities"

Bevis Frond: "Triptych"

"McCartney II": Missing songs

GTO's: "Permanent Damage"

VIDEO:

"Alice In Wonderland" with Ringo

"Scouse the Mouse"

"Family Way"

"Blindman"

"Malcolm & His Eunuchs"

"Self Portrait": Lennon

Ringo On "Entertainment

Tonight" (Summer of 80)

Paul on "Today" (11/1/88)

"Double Fantasy" outtakes

"A Perfect Couple" (starring Ted Nealy)

Finally, does anyone have or have heard of the Beatle boot titled: "Fab Gear"? It is supposedly a 2-LP set out of Europe.

THOM NEEDS YOUR HELP TOO !!!!

Thom Whetston is compiling a LOST LENNON station list. Please write to him and let him know the following:

STATION: *Write to Thom at:*
DAY:
TIME:

Thom Whetston
PO BOX 2622
Fitchburg, MA 01420

Hopefully we'll see the results of this survey in an upcoming issue of BBV.

BELMO'S BEATLEG NEWS

A NEWSLETTER FOR COLLECTORS



The Beatles with the man who became known as the "Ninth Beatle". This rare shot was taken at Chilkoot Charlie's in Spenard by then unknown photographer/groupie Linda Eastman on 3/31/64. (Photo from the private collection of M. Beller.)

Belmo's

April/May, 1989

BEATLEG

NEWS

Volume 2 Number 1

STORYTELLER



PRODUCTIONS

Supreme Editor: Belmo
Managing Editor: L.R.E. King

Documenting Beatles bootlegs for over a quarter of a quarter of a century.

Entire Run Of LET'S HAVE A PARTY To Be Destroyed?

As we go to press, word has reached me that the entire run of the bootleg CD LET'S HAVE A PARTY (see review below), except for a few sample copies, has allegedly been seized by US Customs officials during importation and will be destroyed as contraband.

I was lucky enough to be at the right show at the right time to get one (nyah nyah) and to be able to report on it for you in this BBN exclusive!

LET'S HAVE A PARTY

JOHN LENNON & FRIENDS

Quality Compact Productions, QCP 72003

- What'd I Say (Charles) (3:07)
- Yellow Submarine (Lennon-McCartney) (2:47) Spector tries to orchestrate things; Ringo has trouble with the lyrics.
- On Top Of Old Smokey (trad.) (2:00)
- Good Night Irene (Ledbetter-Lomax) (3:00)
- He's Got The Whole World In His Hands (London-Henry) (2:43)
- Like A Rolling Stone/Twist And Shout/Louie Louie/La Bamba (Dylan/Russell-Medley/Berry/trad.arr. Valens)
- Bring It On Home To Me (Cooke) (2:41)
- Yesterday (Lennon-McCartney) (1:43) nobody can remember the words!
- Tandoori Chicken (Harrison-Spector) (2:15)
- Power To The People (Lennon) (0:37)
- Maybe Baby (Holly-Petty) (2:24)
- Peggy Sue (Holly-Allison-Petty) (2:23)
- My Baby Left Me (Crudup) (1:56)
- Blue Suede Shoes (Perkins) (3:03)
- Crippled Inside (Lennon) (0:55) vocals: Phil Spector (excerpt)
- Give Peace A Chance (Lennon-McCartney) (3:03) vocals: Phil Spector. This cut illus-



trates an interesting thought: while John may have given the chorus/chant to the world, he kept the verses for himself, since no one is able to improvise them as quickly and easily as he could.

- Crippled Inside (Lennon) (0:30) vocals: Phil Spector
- Uncle Albert/Admiral Halsey (McCartney) (1:48)
- Happy Birthday To You (Hill-Hill) (1:00) vocals: all, sung to John
- Uncle Albert/Admiral Halsey (McCartney) (0:16) vocals: Phil Spector
- My Sweet Lord (Harrison) (0:15)

SOURCE: Probably taped on the evening of 8 Oct 71, possibly in a hotel room in Syracuse.

SOUND QUALITY: Very good mono; some hiss; tape has been edited.

COMMENTS: Among the guests at John's 31st birthday bash are Ringo (and Maureen?), Phil Spector, Jim Keltner and Allan Ginsburg; other names mentioned include Klaus Voorman, Eric Clapton, Mal Evans and Neil Aspinall. Among the instruments played are acoustic guitars (John & Phil), bongos, accordion, kazoo, finger cymbals and a small bell.

It was probably at a party like this that the mysterious Working Class Hero cut origi-

nated, so there may be more of these tapes floating around. A good time seems to have been had by all, and it's fun to listen to, although it's not something you'll want to hear very often.

This piece may be extremely difficult to find (see accompanying story), and other versions with significantly better sound quality are said to be on their way.

CONTENTS

REVIEWS

LOST LENNON TAPES, V.11	2
LOST LENNON TAPES, V.12	2
LOST LENNON TAPES, V.13	9
LOST LENNON TAPES, V.14	9
LOST MCCARTNEY ALBUM	3
YELLOW MATTER CUSTARD	10

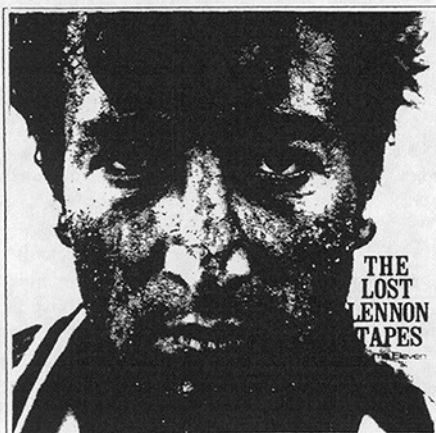
FEATURES

Are We Broke Yet? Those CDs...	4
Back In The USSR (#1)	6
Back In The USSR (#2)	7
The Early TV Appearances	10

COLUMNS

News & Stuff	6
Letters	7
Oh, yeah?	8
Coming Up	11
Parting Shot	12

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THE LOST LENNON TAPES, VOLUME 11

Bag Records, 5083

A review, by Walt Rowan

Side A

Happy Birthday John (1:08) For John's 30th birthday (in 1970), Yoko solicited taped birthday greetings from many artist and friends, including Donovan and Janis Joplin. This track was Ringo's contribution, and helping him out were Stephen Stills, Billy Preston, and Klaus Voorman. It's a nice little up-tempo sing-along.

Julia (3:02) Demo #2 of this song from the 5/68 Kinfauns sessions. It's less polished than the previously available version.

Mother (3:22) This is a rough alternate take taped during the PLASTIC ONO BAND sessions in 10/70. It sounds like a second of the commercial version was tacked on at the beginning to cover the bit missing due to Elliot Minz's talk-over.

I Found Out (3:57) An alternate mix of the released take of this POB track taped 10/70. It includes the extended fadeout with John singing the words to *Gone Gone Gone*, previously heard only on the Australian pressing of POB (although this version is the longest to date).

What'd I Say (0:36) Taped on the evening of John's 31st birthday, this drunken butchering of Ray Charles' hit features John on lead vocals, with Ringo, Klaus Voorman, Phil Spector, Allen Ginsberg and friends joining in. This track was taped in a hotel room in Syracuse, NY, on October 8, 1971 (see below).

How? (3:32) An early, alternate take from the IMAGINE recording sessions at Ascot, Summer '71. John's voice cracks in spots, and there are no string overdubs.

Yellow Submarine (0:35) Another drunken butchering of a "classic" by those birthday revellers.

Chi Chi's Cafe (3:24) John and Ringo

are together on this "audio verite" piece which the *Lost Lennon* people claim was taped in "the '60s." It is very much in the same vein as *Down In Cuba* (LLT V.10), with John and Ringo acting out various roles as entertainers at "Chi Chi's Cafe." Goofy stuff.

Side B

Beautiful Boy (2:41) Acoustic demo, taped in Bermuda, July, 1980. John calls this "take 1." This very same track was issued on LLT V.1, but its appearance there was lifted from CLASSIFIED DOCUMENT. This is the version that was aired in the radio series, and it's much clearer than the other.

Howling At The Moon (1:56) Dakota demo, late '70s. John used some ideas from *Tennessee* (LLT V.1) for this tune which features electric guitar and rhythm box. This is a great song and John seems to be having fun performing it. McCartney should cover this one!

Memories (2:32) Dakota demo, late '70s. This plaintive piano piece also developed from the melody lines of *Tennessee*.

I'm Losing You (3:15) Another acoustic demo of this song with a drum machine providing rhythm, taped at the Dakota in 1980.

Everybody's Talking, Nobody's Talking (2:32) This song, from one of John's many work tapes, later became *Nobody Told Me*. John plays piano, accompanied by rhythm box.

Nobody Told Me (3:18) An alternate mix of the commercial version, taped the NYC Hit Factory in 8/80.

Beautiful Boy (3:15) An alternate mix of the commercial version, also taped at the Hit Factory, 8/80. This track is not listed on the jacket (and a good-night shout to Sean is tacked on at the end).

The guys at Paper Plane, who put out the rival to this series (the ARCHIVES collection), have apparently called it quits, and we are left holding the Bag—which is fine by me. So far, Bag's collections have been well-produced, with convenient (if not always accurate) liner notes, and the pressings are usually pretty good. Plus, every now and then they slip in an unusual piece not played on *The Lost Lennon Tapes*. On this edition, Ringo is the featured guest artist, though unfortunately his contributions here amount to historical curiosities. Side B nicely illustrates the changes various songs underwent on their way to becoming DOUBLE FANTASY tracks.

THE LOST LENNON TAPES, VOLUME 12

Bag Records, 5084

Another review, by Walt Rowan

Side A

New York City (2:10) This is an acoustic demo, tape in New York City, late '71 or early '72. This was recorded later than the version of LLT V.10, and John hasn't quite settled on the final lyrics.

Don't Be Cruel (1:33) **Hound Dog** (2:52) **Send Me Some Lovin'** (2:33) These cuts are from an early morning studio jam with the Elephant's Memory Band, taped during the '72 SOMETIME IN NYC sessions. As with all the jams I've heard featuring EM, this is just awful. It seems either they could never connect with Lennon's musical ideas, or Lennon simply didn't know what to do with them; the whole musical collaboration just never clicked. Here they trash Elvis and Sam Cooke.

I Found Out (2:57) A 1970 acoustic demo for a song which was later recorded for POB. John's impassioned delivery rivals that of the released song, itself a very powerful version.

Happy Xmas (3:18) An acoustic demo, taped late '71; very similar in arrangement to the released version.

John & Yoko's Happy Xmas Ditty (1:24), another acoustic piece, taped at Ascot, 12/71.

Tobias Casuals #2 (1:15) Excerpted from John's stint as guest dj on KHJ-FM, September 27, 1974.

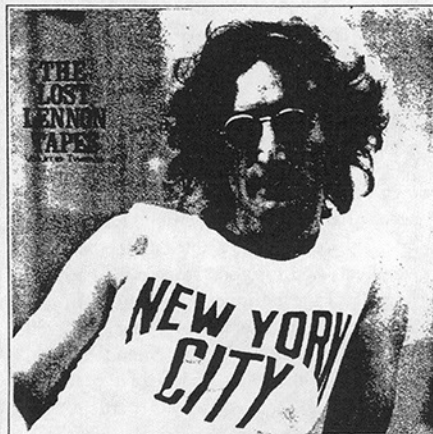
Side B

Borrowed Time (3:01) An alternate mix recorded at the Hit Factory, NYC, 8/80. This is quite nice, and it could easily have replaced the commercial version.

God (2:43) Another demo, this one being much longer than the version on LLT V.1. It begins with a spoken intro, and ends with John wandering off into a song about a girl named "Vanilla."

Serve Yourself (4:46) Yet another piano demo of this tune, this time dedicated to "all those phallic worshippers." John gets literally choked up in the middle. Taped at the Dakota, '79 or '80.

Imagine (2:44) Another alternate studio take from Ascot, Summer '71. This version



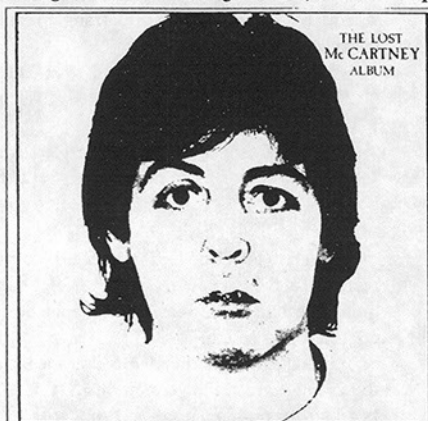
Belmo's Beatleg News

has a predominant electric piano which is not featured on the commercial version.

Mucho Mungo (2:15) Mount Elga (1:15) John shows Harry Nilsson these songs as they work on a medley for PUSSYCATS. The recording is a very rough runthrough, and sounds as if it might be from a video; LA, Spring '74.

Gone From This Place (3:18) An acoustic demo for a song which was never commercially released, taped at the Dakota in the late '70s. About halfway through, the song fades as John chats about his life; it then fades back in and plays to the end.

As with most of the LPs in this series, this one is a hodge-podge of songs, with no obvious connecting theme. Perhaps of most interest here are the **I Found Out** and **Happy Xmas** demos. The bit with Harry Nilsson is really awful, unfortunately reflecting the character of their musical collaboration (**Mucho Mungo** is almost unrecognizable).



THE LOST McARTNEY ALBUM (The unreleased McARTNEY II)

Club Sandwich Records, GTF-222

A review, by Belmo

Paul enthusiasts will be happy to see and hear the original version of **McARTNEY II** in its 81 minutes of glory. In 1980 it was thought too excessive, so Paul pared it down to a single disc's worth of the more listenable material. Thanks to Club Sandwich, we have a good-sounding bootleg of Paul's experimental music. Much of this had never been bootlegged, although cassettes taken from a scratchy acetate had been floating around for a while.

The detailed liner notes on the back are excellent. And for good reason: the bootleggers lifted the information nearly word-for-word from an article in the February 24, 1989 issue of *Goldmine* written by Allen J. Wiener. (For a very thorough review of the album, readers should refer to Wiener's article.) It's my belief that the bootleggers' release of the 2-
Apr/May, 1989

LP set at this time was done to capitalize on the recent publicity the tapes have received. As when **ULTRA RARE TRAX** came out during the time of Lewisohn's *The Beatles: Recording Sessions*, profit was/is the motive. Wiener and Lewisohn were in no way connected with the bootleg releases; they were just unwitting catalysts for them.

Here are the songs:

Side A

Front Parlour (5:06) Longer version. Ho hum.

Frozen Jap (5:30) Longer version, and more instrumental ho hum from Paul.

All You Hoseriders (3:45) First time on a boot. Weird and funny; I like it.

Blue Sway (6:04) Another first timer. More strange instrumental music.

Side B

Temporary Secretary (3:05) Nearly identical to the legit release; nasality unleashed.

On The Way (3:27) The same, yet different.

Mr. H. Atom (2:17) Previously boot on **RAVING ON** as "Mr. H. Adams." Einstein would have liked this one.

Summer's Day Song (3:16) Instrumental of the legit song. First appeared on **RAVING ON**. Nice tune.

You Know I'll Get You Baby (3:45) This was "Rock Little Baby" on **RAVING ON**, and ran ten seconds longer there.

Bogey Wobble (3:14) As "Bubbles" on **RAVING ON**, this effects-laden tune was longer by nine seconds.

Side C

Darkroom (3:38) Longer by eighty seconds, and a different mix from that on the released album. It develops an image of self-indulgence.

One Of These Days (3:26) The first straight-forward song without studio effects. Lovely and well-crafted. Unfortunately, my copy is marred by numerous pops and scratches.

Secret Friend (10:05) This piece was previously released in England as the B-side of **Temporary Secretary**, and was fifteen seconds longer. I call it *New York Post Syntho Disco Rhumba Mumbo Junko*.

Bogey Music (3:17) Eight seconds shorter than the released version. For some reason, I like this one. Kind of reminds me of the song "Play That Bogey Music, White Boy," by Echo and the Funnymen.

Side D

Check My Machine (8:39) Nearly three minutes longer than the version which appeared on the flipside of **Waterfalls**. Does "purple microdot" bring any images to mind? Can you say, "Flashback?"

"I Need Your Love" (4:29) Runs thirteen seconds longer than its appearance on the legitimate LP as **Waterfalls**. Another version

of this song appears on the rare boot, **SUITABLE FOR FRAMING**.

Nobody Knows (2:40) Nearly the same as the legit version. Paul should have recorded this one for **CHOB**.

Coming Up (5:26) A full minute and a half longer than the album version; it is not the live version, either. And I like the video.

This is not an album I could sit and listen to over and over, but it does have its moments and is a collectible piece (with a \$20 price tag). What will probably happen is that you'll listen to the album, shake your head and smile, then slide it into your collection somewhere between **COLD CUTS** and **WAR AND PEACE**, where it will rest in peace.

Greetings And Felicitations

Good morning, class. My name is Mr. King, and I'm your substitute teacher while Mr. Belmo is taking a—um, rest-cure, and I—what? No, I don't care what Mr. Belmo said, there will be no naked ladies on Page Three of this magazine while I—



This issue's Page Three Girl Yoko Ono likes tarot cards, buying and selling huge tracts of land, and painting things white.

All right, who did that ?!

If no one will admit to it, then you will all have to recite the lyrics to **Cambridge 1969**. Repeat after me: "Eeeaaagggackackack-ooghhaaaaa..."

Are We Broke Yet?

CDs are where it's happening, baby! (as "the K" might say) Here's a quick look at Beatles unauthorized & bootleg CDs, excluding the Japanese "perfect" set and most interviews. More are being added almost weekly, and are worth avoiding. A reasonable price is \$25, and if you're paying much more you're paying too much! "NML" means "no manufacturer listed." Those with a checkmark are recommended.

✓ALL THE REST

Love Records, 19631988

Sound quality varies, but nothing is terrible; collects a lot of bits and pieces from Paul, most of which had never been bootlegged before. The LP reissue of this lacks some of the material.

ALL TOO MUCH

World Productions Of Compact Music, WPOCM 1288D011-2

Yuck. A 6-cut Adelaide and the evening Houston show, in miserable mono. Avoid.

✓BACK IN THE USSR

NML, CDA60 00415 006

Taken from the 13-cut LP; pretty good stereo, from disc; all jacket notes have been translated.

✓BACK IN THE USSR

NML, RT787-2

Taken from the 13-cut LP, with an assortment of previously-available additional tracks; excellent, bright stereo, but with lots of surface noise, from disc; some jacket notes have been translated.

✓BACK-TRACK

NML, BT6267 2

Excellent mono & stereo; a reissue of URT 1 & 2, with two extra (one previously unavailable) tracks.

✓BACK-TRACK, PART TWO

NML, BT6368-2

Excellent mono & stereo, mostly from LPs; duplicates parts of UTR 3-6, with three new tracks from (apparently) the newly-remixed MMT on video.

✓BACK-TRACK, PART THREE

NML, BT6368-2

Excellent mono & stereo, mostly from LPs; duplicates parts of UTR 3-6. Most notable is an excellent version of the alternate *You're Going To Lose That Girl* (from the NOT GUILTY LP).

THE BEATLES AT THE BEEB

"EMI," CDP 7 48002 2

Very good to excellent mono, from LP; pieces of the first three LPs.

✓THE BEATLES AT THE BEEB, VOL. 1

Pyramid, RFT CD 005

Duplicates the LP, but is taken directly from the source tapes and not LP.

✓THE BEATLES AT THE BEEB, VOL. 2

Pyramid, RFT CD 006

Duplicates the LP, but is taken directly from the source tapes and not LP.

✓THE BEATLES AT THE BEEB, VOL. 3

Pyramid, RFT CD 007

Duplicates the LP, but is taken directly from the source tapes and not LP.

✓THE BEATLES AT THE BEEB, VOL. 4

Pyramid, PY CD 018

Duplicates the LP, but is taken directly from the source tapes and not LP.

✓THE BEATLES AT THE BEEB, VOL. 5

Pyramid, RFT CD 014

Duplicates the LP, but is taken directly from the source tapes and not LP.

✓THE BEATLES AT THE BEEB, VOL. 6

Pyramid, RFT CD 015

Duplicates the LP, but is taken directly from the source tapes and not LP.

✓THE BEATLES AT THE BEEB, VOL. 7

Pyramid, PY CD 019

Duplicates the LP, but is taken directly from the source tapes and not LP.

✓THE BEATLES AT THE BEEB, VOL. 8

Pyramid, RFT CD 016

Duplicates the LP, but is taken directly from the source tapes and not LP.

✓THE BEATLES AT THE BEEB, VOL. 9

Pyramid, RFT CD 017

Duplicates the LP, but is taken directly from the source tapes and not LP.

THE BEATLES CONQUER AMERICA

Living Legend Records, CD 007

Very good mono; culled from the bootleg, with chat and all interviews omitted; includes two cuts from the evening Houston show.

CHOBABCCCCP

Hocus Pocus, PM 89069069

Taken from the 11-song LP; very good stereo, from disc; includes three older, non-LP cuts.

CRAZY SHOWS

World Productions Of Compact Music

Not seen, but said to exist; presumably identical to the LP of the same name, a mixture of various live cuts.

EUPHORIA IN AUSTRALIA

Document Records, DR 018 CD

Terrible sound (right off a very bad disc) and incorrect dates make this one to avoid.

✓GET BACK, WITH DON'T LET ME DOWN AND 8 OTHER SONGS

"EMI," CDP 7 48003 2

Excellent stereo, taken from an LP; this version is expensive and hard to find.

✓GET BACK, WITH DON'T LET ME DOWN AND 15 OTHER SONGS

"EMI," CD PCS 87080 2

Excellent stereo, taken from an LP; includes the rooftop performance from a pretty bad boot.

GET BACK WITH LET IT BE AND 11 OTHER SONGS

Disques du Monde, GB 87 1969

Excellent stereo, but lots of hiss.

THE GOLDEN BEATLES

Overseas Records, 30CP-56

With plenty of non-Beatles stuff, this piece would be worthless — if it weren't the only source of the long Kenny Everett interview. Even so, it's still marginal. Also on LP.

✓HARI'S ON TOUR

Golden Memories, GM 897401

22 Nov 74, Fort Worth; excellent stereo audience tape, with some hiss; nearly an entire show, missing only one Billy Preston tune and Tom Scott's Tomcat.

✓HOLD ME TIGHT

Toasted/Condor, 1990

URT material from tape source, rather than disc (as with BACK-TRACK 2 & 3). A couple of extra tracks; essential, but hissy.

✓HOT HITS COLD CUTS

Hot Hits Records, SP-12

Excellent stereo; the CD version of COLD CUTS (ANOTHER, EARLY VERSION); from tape source.

LET'S HAVE A PARTY

Quality Compact Productions, QCP 72003

The first appearance of the party tape (see review elsewhere in this issue). The sound quality is rough, and a much better version is said to be on its way.

THE LIVE BEATLES: AUSTRALIA 1964
Bulldog, BGCD 156
I haven't heard this two disc set, but disc one is apparently a repackaging of **EUPHORIA IN AUSTRALIA**, while the other is a CD pressing of stuff from other LPs (no doubt) and includes the incorrect Sydney attribution from **GREAT TO HAVE YOU WITH US**.

THE LIVE BEATLES: HOUSTON, AUGUST 19, 1965
Bulldog, BGCD 034
Very good mono, copied from disc; both Houston shows are included but the sound quality is unremarkable. Somebody will get a tape, so be patient.

THE LIVE BEATLES: PARIS, JUNE 20, 1965
Bulldog, BGCD 005
Both shows are very good to excellent mono.

THE LIVE BEATLES: SAN FRANCISCO, AUGUST 29, 1966
Bulldog, BGCD 016
Sound is not very good; go with the Pyramid release instead; also available in a limited CD picture disc format.

THE LIVE BEATLES: TOKIO, JULY 2, 1966
Bulldog, BGCD 002
Excellent mono, taken from disc with lots of surface noise. Buy the Document issue instead.

✓LIVE IN JAPAN 1964
Document Records, DR 002 CD
Both shows, complete (for the first time?) in excellent mono, taken from tape sources.

✓LIVE IN MELBOURNE 1964 AND PARIS 1965
Pyramid, RFT CD 001
Excellent mono, and the best way to own these performances; the Melbourne show is more complete than ever before; Paris is the evening show.

✓LIVE IN PARIS 1964 AND IN SAN FRANCISCO 1966
Pyramid, RFT CD 002
Excellent mono, and the best way to own these performances; the Candlestick Park show includes (for the first time) part of the last live song, **Long Tall Sally**; also available on LP.

✓LIVE IN PARIS 1965
The Swingin' Pig, TSP-CD-008
Very good to excellent mono of both Paris shows. Also available on LP.

LIVE! THE SILVER WILBURYS
NML, SWP 87-2
While the sound is pretty rough, this is unquestionably an historic piece, and not available on LP.

✓NOT GUILTY
Toasted/Condor, 1989
Ultra Rare Trax material from tape source, rather than disc (as with **BACK-TRACKS 2 & 3**). A couple of extra tracks; essential, but hissy.

OFF WHITE
NML, WHT 868
Just like the LP, with the same stupid sound effects; a couple of extra (but previously available) added tracks. First pressing may have been made in the USA; later ones say they come from Korea. I understand that this title has been reproduced by another manufacturer. Why, for Heaven's sake?

PLEASE RELEASE ME
Document, DR 017 CD
Various BBC cuts, from disc. Yawn.

POP GO THE BEATLES
The Early Years, 02-CD-3301
Very good mono; from various BBC shows; probably taken from LPs.

THE QUARRYMEN AT HOME
NML, 947
A very disappointing piece; it's difficult to say if it has been taken from the LP, or whether it is distorted because it was mastered too loud, but the CD adds nothing to the LP version.

THE RECORDING SESSIONS, VOL. 1
The Early Years, 02-CD-3305
A variety of cuts, all previously available, from other LP or CD. The most notable feature about this series is that in an effort to eliminate obvious surface noise, most cuts fade in, and so there is a loss of material. The disc is only about 40 minutes long, and marks the first appearance on CD of the **Bad To Me** demo and the clean **Shout!**

THE RECORDING SESSIONS, VOL. 2
The Early Years, 02-CD-3306
A variety of cuts, all previously available, from other LP or CD. Much of this material (ie, **Heather**, **Suzy Parker**, and **Watching Rainbows**) has not appeared before on CD. This disc also contains the discredited, non-Beatles cut **I Need You** (artist unknown).

THE RECORDING SESSIONS, VOL. 3
The Early Years, 02-CD-3307
A variety of cuts, all previously available, from other LP or CD. This piece is essentially a copy of **URT 1&2**, very similar to **BACK-TRACK**.

✓SESSIONS
Disques du Monde, SS 87 1967
Excellent stereo; this one duplicates the original art and includes the alternate **Ob-La-Di, Ob-La-Da/Christmas Time (Is Here Again)** from the unreleased 45.

SESSIONS
"EMI," CDP 7 48001 2
Excellent stereo/mono, but taken from various LPs; apparently the very first bootleg Beatles CD.

SESSIONS
Toasted/Condor, 1991
This consists basically of a copy of the Disques du Monde issue with some URT (tape) material added on, some of which Toasted/Condor had already issued on their **NOT GUILTY CD**. Avoid.

THE SILVER BEATLES
Overseas Records, 30CP-55
Excellent mono; the usual Decca tapes, with the Lennon-McCartney compositions missing.

✓SONGS FROM THE PAST
Disques du Monde, RC 871968
Excellent mono, from tape and not LP; approximates but does not duplicate **THE REAL CASE HAS JUST BEGUN**.

✓SONGS FROM THE PAST, VOL.2
Sidewalk Music, LM 871968
Excellent mono, from tape and not LP; approximates but does not duplicate **CODE-NAME RUSSIA**.

✓SONGS FROM THE PAST, VOL.3
Sidewalk Music, LM 89001
Excellent mono, from tape and not LP; approximates but does not duplicate parts of **SWEET APPLE TRAX VOLS 1 & 2**.

✓SONGS FROM THE PAST, VOL.4
Sidewalk Music, LM 89002
Excellent mono, from tape and not LP; approximates but does not duplicate parts of **SWEET APPLE TRAX VOL. 3**.

✓SONGS FROM THE PAST, VOL.5
Sidewalk Music, LM 89003
Excellent mono, from tape and not LP; approximates but does not duplicate parts of **SWEET APPLE TRAX VOL. 3**.

✓STARS OF '63
The Swingin' Pig, TSP-CD-005
Excellent mono of the 24 Oct 63 performance for **Pop '63**. Also available on LP. Includes an extra, unrelated interview.

STRAWBERRY FIELDS FOREVER

Toasted/Condor, 1988

Essentially a reissue of the LP, mostly from LP, with a few non-essentials added on. Boring.

TICKET TO RIDE

Back Track, CD 04-88008

Stockholm (Pop '63, 24 Oct 63) and Paris (20 Jun 65, evening), in excellent mono, both taken from disc.

ULTRA RARE TRAX VOL. 1

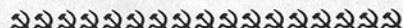
The Swingin' Pig, TSP-CD-001

Essential. Early copies came with a 2-color cover, later ones with a 4-color. Now available on LP.

ULTRA RARE TRAX VOL. 2

The Swingin' Pig, TSP-CD-002

Equally essential. Early copies came with a 2-color cover, later ones with a 4-color. Now available on LP.



The Russian-only release of CHOBAB CCCP sent collectors and fans into a panic. I haven't seen so much scrambling to obtain a record since the SERGEANT PEPPER picture disc was released (in its "limited edition" of 100,000). If you have an interesting tale about how you got yours, let us know. Meanwhile, here's Belmo's...

BACK IN THE USSR or How I Met The Russians, And They Were Us by Belmo

"Communism is dead. Long live Capitalism!"

That could be the slogan for the Russians in this time of *Glasnost*.

I met the Russians face to face in Anchorage on February 22 at the world-renowned frontier salon, Chilkoot Charlie's (whose slogan is: "We cheat the other guy and pass the savings on to you.").

But let me back up and explain how this momentous meeting came to be...

Russia's premier rock band, *Stas Namin*, as well as pop rockers, *Rondo*, were in Alaska (along with an assortment of ethnic dancers, politicians and promoters) for a week to give Americans and Russians the opportunity to exchange greetings, good will and *merchandise*. It was an historic event in which East met West and peace was promoted.

I planned on attending the concert featuring the Russian bands and Eddie Money. It was sure to be a fun time. A few days before the show I heard through the grapevine that the

Russian rockers had some copies of Paul's *CHOBAB CCCP* for sale. So after following some leads and greasing some palms a friend and I were able to track down the Russians at a private party at 'Koots. Once there we looked up the bar's owner and explained our quest for the McCartney album. He readily agreed to let us join the party.

By way of introduction, I presented several of the musicians with the latest issue of *Beatleg News*, as well as various Beatles buttons and t-shirts. Suddenly we were friends—photographing each other, shaking hands and trying to communicate via an interpreter. Finally my friend purchased four albums for \$500. I tried (unsuccessfully) to trade some Beatles bootlegs for an album, but they knew the value of the albums and they wanted *cash*. I heard later that they needed the cash to buy American musical equipment, which is much superior to what is available in the USSR.

I was a bit surprised at their capitalistic attitude, though I should not have been. They had toured the US before and were street-smart when it comes to the value of collectibles. Last year they visited Yoko in New York and she gave them complete sets of Beatles albums. (One of the band members told me *CHOBAB* was selling for \$500 in New York; he also said that the album was very difficult to get in Russia and that you needed connections to buy one—for about \$60 on the black market.)

The concert, by the way, was excellent. The Russians rocked our socks off, but Eddie Money was uninspiring and out of place. And, for those of you with HBO, it's rumored that the concert will be broadcast this summer. The concert included all three groups jamming and singing *Back In The USSR!*



NewsAnd Stuff

Rolling Stone reports that all Lennon archive material at EMI and in Yoko's hands, over 500 hours, has now been transferred to digital. Fantastic. Now, if EMI would only do the same for the Beatles material. Maybe they just don't have as much money as Yoko does.

Rumor has it that two major European bootleg manufacturers recently went to trial. One was fined a large sum and given a jail sentence, not all of which was suspended. The second was given a smaller fine and a shorter sentence, completely suspended.

The *Beatles Book Monthly* has a new series of articles by Peter Doggett, with information about each Beatles song listed alphabetically. It remains to be seen how useful this would be to experienced collectors, but it's

worth noting that the first segment (the A songs) does deal with *All I Want Is You* from the GB sessions (he suggests that it might be a cover, but we know that John introduces it as "another Lennon-McCartney original."), "All Together On The Wireless Machine," (which he says is from a late '60s interview, although he doesn't say which one), *Always And Only, Annie and Anything*. This is a series to watch, but I hope he documents his information better. It would be useless, for example, for me to cite Doggett as a source if he were using *DYWTKAS* as a source!

Huzzah! Joe Pope is reviving *Strawberry Fields Forever*. For those of you who may have slept through the '70s, *SFF* was the premiere Beatles fanzine and it's good to have it back. He deserves your support, and could probably use your money too. Write to Joe at 310 Franklin Street, #117 Boston, MA 02110

and be sure to enclose a SASE or IRC if you want a reply. Tell him Larry The Lip sent ya.

Some stations in major markets are playing cuts from bootleg CDs. I myself heard the *Bunglaow Bill* demo in DC, complete with stupid jet noises. The dj said it sounded to him like they were practicing the jet sound for *Back In The USSR*. Somebody enlighten this guy, okay?

BACK-TRACK continues to gather rave reviews from the establishment press. It's odd, because as we know it's just copied from *URT*. The difference, then, is in distribution. Along with improved pressing, packaging and source materials, good distribution has made bootlegs available to a larger audience. Getting the music to the people is what boots should be about.

I hear that the outtake versions of the released songs on the Badfinger boot *UNRELEASED AND SOME RELEASED* (Name Of The Game, Money/Flying, Perfection, Suitcase and Sweet Tuesday Morning) are actually George's unused productions. Anybody have any specific info on this?

My book *HELP!* has sold out of its limited printing of 200 copies. Thanks to everyone who bought one (or more). One more correction, which was caught to late to make it onto the errata sheet:

Teddy Boy

stereo mixing (remixes 1 & 2) of 24 Jan take

25 Mar 70

editing stereo remix 2 of 24 Jan take

25 Mar 70

Does anybody out there still listen to *The Lost Lennon Tapes*? I hate to say it, but my Sunday mornings seem better spent sleeping in. Too bad.

Does anybody out there have tapes of *The Beeb's Lost Beatles Tapes*? I need all but the first two shows. I'm desperate! Send 'em and I promise to do a full analysis for *BBN*!

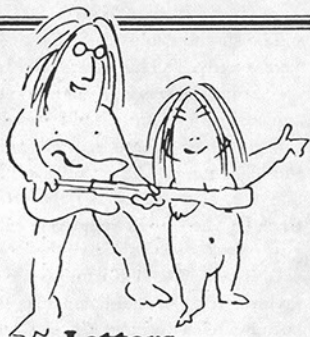
Belmo's Beatleg News

FOURBYFOUR and MOREBYFOUR, two double 45 sets from the much maligned Tiger Beat folks, were actually the first vinyl pressings of the Ultra Rare material, beating the West Coast LP by a week or two.

A reader writes, "Doug, where the hell's the new *Illegal Beatles*?" Yeah, Doug, where the hell is it? Huh? I want to say this again: everyone should write to Sulpy and encourage him to keep working, writing and publishing.

Many readers write, "Mr. King, where the hell's *Fixing A Hole*?" Hm. I'm sure it's around here somewhere...

I finally met with Mark Lewisohn recently, and he asked me to assure everyone that he was not (repeat N.O.T.O.) the "M.L." who is thanked for the tapes on *LOST LENNON VOL. 9*. Well, gosh, it sure couldn't be Mark Lapidos, could it?



Letters

I get a lot of useful information in letters, and printing it here is a much faster way of getting the word out than saving it for the next book. I would like to apologize, however, to Arno Guzek whose letter (meant for publication) I read, enjoyed and promptly lost. Maybe I'll find it by next issue.

Ted Pastuszak, Jr.

"The *Magical Mystery Tour* bonus tracks on *BACK-TRACK, PART TWO* are probably from the recently-issued laser disc, as the video tape (at least my copy) is, unfortunately, mono.

"The bonus tracks on *PART THREE* have likely been sourced from the *Help!* video tape/laser disc soundtrack, along with other tracks from *The Lost Lennon Tapes*.

"The interview on *STARS OF '63* was from the Aug 65 BBC program, *The Beatles Abroad*, and was featured in longer form on show #12 of *The Beeb's Lost Beatles Tapes*.

"The *Swingin' Pig's LIVE IN PARIS* CD appears to have been doctored a bit. I believe the evening show is first, followed by the afternoon show. Compared to the great LP *A PARIS*, however, it seems that several clips of onstage chat have been edited out."

Ted also sent a couple of clippings. One noted that Alan Civil, the "hornist" who played the 12-second solo on *For No One*, died recently in London. The other dealt with the *Apr/May, 1989*

possibility of Ringo's summertime package tour playing Atlantic City. Paul and Ringo in one summer? Wow.

By the way, clippings and artwork are always appreciated, and I'll use them when I can.

Ted Greenwald

"Many of the things that show up on bootleg albums—alternate mixes with instruments missing and particularly "a capella" versions such as those of *Because* and *Oh! Darling*—are most likely a byproduct of adding tape echo (also called slap-back echo) during a mix. The process, which is basically the same as the Beatles' "ADT," involves sending a submix to another tape recorder and mixing back in the output of the second deck's playback head (The space between the record head and the playback head produces the characteristic delay). As a byproduct, a recording of the submix results. This recording (the tape on the second deck) is usually recycled for several sessions, so it's continually being erased and recorded over. If I were an enterprising assistant engineer (also called a "second" or "tape-op") on a Beatles session, it would probably be my responsibility to turn over the echo-tape when it was about to run out. And if I were and assistant on a Beatles session, I certainly wouldn't turn the tape over; I'd put on a fresh reel and save whatever was just recorded...

"The sound quality of bootlegged material does indeed seem to be improving. This may well be because bootleggers are getting their hands on tape copies a few generations removed from the original tape. However, another factor is that the equipment available for "restoring" old recordings is getting more and more sophisticated. I don't know about everything going on in the field, but very few of the developments that I have heard about or made use of sound suspicious. (One is the device referred to as the "revolutionary FDS digital processing system" in the liner notes to the Romance Records release of the Decca audition tapes—the prose makes it sound like something special, but the record sounds like the usual pro gear. ...In the main, the bootlegs I hear are very poorly restored. The much-celebrated *ULTRA RARE TRAX* CDs are by far the best—whoever out them together really knew what he was doing. The *BEATLES AT THE BEEB* series is, sadly, a lost opportunity. The worst by far is the *OFF WHITE* CD, in which everything is over-brightened and then gated in a frequency-dependent fashion, so that you hear the high-frequency noise pumping whenever Paul opens his mouth. The quality of a restoration depends more, almost, on the ears of the folks doing the work than what equipment they have available to them. ...The *GET BACK* CD with the rooftop performance is insensitively done but, at least, not ruined."

BACK IN THE USSR #2

A brief history of the *CHOB* bootlegs, although almost seems none of our business, since the material has been released legitimately. Still...

US CD (#1)

From the 11-song version; back cover is yellow, notes are in Russian; numbered, may have been limited to 2200 copies

UK LP

Not seen, but said to have an ugly grey cover; may be from the 11-song version. Can any reader provide more information?

US LP (#1)

Red is darker and star crosses the spine (which it does not do in the original). Matrix # is A-60 00415 006

US LP (#2)

Red is almost orange, spine lettering is larger and "Makkapthn" is mis-spelled. Matrix # is ROCT 5289

US CD (#2)

From the 13-song version; all Russian has been translated into English; back cover is white, inserts are paper.

US CD (#3)

From the 13-song version, with seven additional, unrelated tracks (fall '87 tv, mostly); again, the Russian has been partially translated. At a recent show, I overheard a dealer telling a prospective customer that the extra tracks has originally been intended for the LP, but had "been left off because there wasn't enough room." If you can't trust your dealer, find another dealer! Stay informed; if they're wrong, correct 'em; if they're lying, buy from someone else.

US (?) 45 set

As advertised in a recent *Goldmine*; presumably from the 13-song LP; the extra song, if there is one, is unknown.

Now that there have been thousands of originals imported into the US, the price for the 13-song version (also given free to all Fun Club members) will certainly drop; I would expect it to level off at the \$25 mark. On the other hand, look for the price of the original 11-song version to remain high. Both issues apparently came with stock white and red labels, so there are no white label promos! Don't be fooled into paying more.

Bealefan recently reported on a 12-song version of *CHOB* (with *Summertime*, but not *Wheel*). Well, I was doubtful. Now in the new *Goldmine* there appears an ad with one of these annoying little suckers for sale. If you

want it badly enough, it can be yours for only \$600. The same dealer has a rare label variation on the 13-cut version, a red label which has a skyline silhouette of Leningrad. What a mess!

In addition, I saw at a recent show several very suspicious copies of the 11-song USSR version, selling too cheaply. The jacket stock was coated and too heavy, and the yellow on the back was too orange. These are supposed to be authentic copies, imported from Germany, but I am guessing that these may be counterfeits, so—as always—know your dealer!

~~~~~



## Already?

Yes, it's May. The flowers are bursting through the grass (except in Alaska), the fish are spawning (again, except in Alaska, where they are probably covered with petroleum and dead) the trees are budding, the bunnies are hopping across the road (Hop! Hop! Vroom! Splat!) and that means that once again it's time for our annual Christmas appeal!

That's right. Carrying on the proud tradition of The Official Beatles Fan Club and the ground-breaking (and recently revived) *Strawberry Fields Forever*, we want to make this year's Christmas Tape even better than last year's, if that's possible. We need your help.

We need your tapes. No, not kitchen noises, or Aunt Martha's annual Halloween message. We need Beatles rarities that haven't been bootlegged. We also need you and your friends and your pets to put together your recordings of Beatles covers, or original songs about or referring to Ye Fabs, and send 'em to us *pronto dente*.

If you have any questions, write and ask—we almost always read our mail.

Please. Give till it hurts, and help make Little Belmie's next Christmas one to remember.

## Oh, yeah?

A column  
by Walt Rowan

*In addition to providing information on the latest bootleg releases, we at Belmo's also want to provide the collector with information on unbooted material making its way to the surface. We recognize the need for an underground "new roundup," including (among other things) facts, trivia, rumors and any other useful information which comes to our attention.*

*No, we won't tell you where Paul and Linda are vacationing (even if we knew, which we don't, so stop asking!), or who Ringo got mad at last week. Beatlefan does an excellent job with that stuff. Here you'll find information on unreleased recordings which (as they say) even the most jaded Beatles collector and scholar may find useful.*

*Our sources are pretty good, but we rely on you, the reader, for input too. So don't hold back on us, okay?*

The McCartney "home demo tape" may have been taped in the basement (Replica) studio of MPL, London, 1974. One rumor has it that it was in Paul's car tape deck, and that it was stolen while it was parked somewhere.

There is said to be a tape of a jam with George and the Grateful Dead during a sound-check at the Cow Palace, San Francisco, 7 Nov 74.

A slightly longer version of *A Hard Day's Night*, supposedly from an old Capitol 8-track, was recently sent to me. The extra length comes from five repetitions of "You know I feel all right," at the end, instead of the usual four. Can anyone confirm this from his or her collection?

There is a third demo of *Julia*, from the May 68 Kinfauns sessions. This one is an instrumental, and has aired on *The Lost Lennon Tapes* as background music only, with dialogue over it. It is around in a clean version, however. And speaking of the Kinfauns demos, the following titles are said to have also been recorded there, although the folks at *LLT* are not talking: *Sour Milk Sea*, *Sunshine Life For Me*, *Not Guilty*, *The Art Of Dying*, *Junk* (as "Jubilee") and *Etcetera*.

Two 'unkies is the informal name given to a video interview conducted with John and Yoko during the Jan 69 Twickenham sessions. The interview, only about 10 minutes long, is cut short when John gets an attack of nausea from allegedly ingesting some bad drugs and the camera is said to stop just seconds before he throws up. A short piece of this film can be found in the recent documentary, *Imagine*.

There is a 50-minute tape of Wings' first ever live show in Nottingham, 9 Feb 72, and at the end of the set is an instrumental piece. I haven't been able to figure out if the piece was prerecorded by Wings for playout over the p.a. at the end of the show, or if it's something completely unrelated and chosen by the house soundman. This musical piece is not on the Hull tape of 11 Feb 72, and I don't have access to any other shows from the 72 University tour, but it could be a previously unreported Wings studio track; after all, Paul was doing

some intensive taping during this period and a couple of known songs (1882 and Best Friend) have never been released.

Similarly, during the Summer '72 Wings tour of Europe, the band opened with an instrumental piece that led into *Eat At Home*. Does anybody know what it might be?

Back in Oct 87, the record industry trade magazine *Friday Morning Quarterback* reported the discovery in London of eight boxes of tapes containing Beatles outtakes. The tapes were said to be in the possession of Larry Page, manager of the Kinks, who claimed that offers of \$40,000-\$50,000 were coming in from collectors. The boxes were said to be marked with labels like "All My Loving," "Beatles," and "Masters," and were said to include recordings of the Beatles learning scripts. Supposedly a British sanitation worker found them in a dustbin (trash can) in Soho in '72, and only discovered them while moving from one house to another. How they got into Page's hands is a mystery, and I haven't heard any follow-up to this at all. Are these for real, and if so, what's on them? And where are they now?

Heard of, but not heard: a 30 minute tape of John jamming with Cheap Trick members Rick Nielson and Bun E. Carlos at the Hit Factory in NYC, during very early DF sessions. Also Paul's arranging demo for The Crickets' T-Shirt, on which he is said to play all instruments.

Some tracks have recently come my way, the legitimacy of which is uncertain: "Symphonet," an *avant garde* piece with voices that sound almost like Yoko, and the instrumental which was posessed around during the Spring of '88 as *12-Bar Original*, but wasn't. So what is it? One guess has it that it might be one of Billy Preston's tunes, but other people say it has no Beatles involvement whatever.

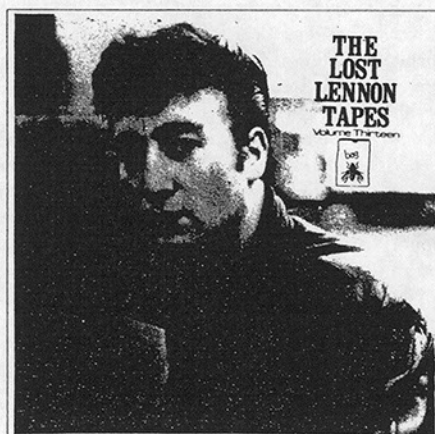
Does anyone out there still believe that the "wall of sludge" tape called *Wings' Wild Wonders I* is a collection of Wings outtakes? There was another group called Wings (from Canada?) who put out at least one LP around 1970, so maybe—being charitable—the tape

**Belmo's Beatleg News**

is outtakes from them; at any rate, it almost certainly has nothing to do with Paul. Anyway, something that sounds this bad has been deliberately altered and distorted in order to deceive.

Mark Lewisohn reported to L.R.E. that the Jul 62 Cavern performance tape, purchased by McCartney during a Sotheby's auction, sounded so bad that the *Star-Club* tapes seemed digital by comparison. Well, okay. But still, we want to hear them, right?

And finally, from the "should we even be telling you this" department comes a rumor that the wife of a well-known Nashville session musician, now deceased, found among her husband's collection a reel of tape labeled, "All Things Must Pass demos for Pete." We can say no more!



## THE LOST LENNON TAPES, VOLUME 13

Bag Records, 5085

One more review, by Walt Rowan

### Side A

**The Great Wok (2:02)** Taped at the Dakota, this is one of John's spoken word bits. Calling himself "The Great Wok," John comically takes on the role of an Eastern mystic predicting the karmic trend for the coming year, 1979. This includes the renunciation of everything but "complete luxury and self-indulgence." (*K notes: the title is probably a pun on the magickal idea of "The Great Work"*)

**Yer Blues (1:29)** This is yet another "Dirty Mac Band" outtake from the aborted Rolling Stones' film project, *Rock 'n' Roll Circus*. It was taped in London, 10 Dec 68, during rehearsals for the following day's filming. John sings off-mike during this informal run-through, but you can still make out his vocals and—unlike the following day's performance—he gets the words right! An article in the 19 Mar 70 edition of *Rolling Stone* magazine said that the band's rehearsal included renditions of *It's Now Or Never* and *Apr/May, 1989*

**Peggy Sue (with Mick Jagger's vocals on the latter).** If the songs exist on tape, they have yet to be aired on *The Lost Lennon Tapes*.

**I Found Out (3:20)** Demo #2 in the series, just a bit more polished than the version on LLT V.12.

**Oh Yoko! (0:58)** A piano demo, recorded either late '70 or early '71.

**How? (2:57)** A demo for this song, possibly from the same work tape as the previous track. John sings the opening lines to the gospel song *People Get Ready*, a hit by the Impressions many years ago. This has a wonderful, ethereal sound to it.

**Pill (1:40)** A "one of a kind" demo, which may have been intended for the *SOMETIME IN NEW YORK CITY* LP. Taped in New York City, the song refers to John & Yoko's daily visit with a "friend" (i.e., a dose of methadone, to reduce the craving for heroin. Yes, kids: like it or not, they were human).

**Out The Blue (4:15)** One of the few outtakes from *MIND GAMES* LP sessions played during the radio series. Yoko has said that prior to the DF sessions it was common practice to wipe the sessions tapes during LP projects, saving only the "best" stuff for later use.

**No. 9 Dream (1:23)** A primitive acoustic demo for this song later recorded for *WALL AND BRIDGES*.

### Side B

**Tobias Casuals #3 (1:03)** Jeepers, here it is again, another reading of this fab ad by John during his appearance as a guest dj on KHJ-FM, Los Angeles, Oct 74.

**John Henry (1:00)** The second version of this song to appear in the LP series. Like the version on LLT V.1, this was taped at the Dakota during the late '70s.

**She's A Friend Of Dorothy (2:37)** Another one of a kind demo, taped at the Dakota in late '80. This is said to be part of the never-completed Broadway musical, *The Ballad Of John And Yoko*.

**Real Love (3:54)** A piano demo; John announces it as "take one."

**Dear Yoko (3:07)** A studio run-through taped at the Record Plant, NYC, Aug 80. A short bit of studio chat is heard at the beginning.

**(Just Like) Starting Over (4:17)** This is the 12" promo version which was released to radio stations in 1980. It has a longer ending than the more common DF LP and 45 version.

**The Return Of Maurice DuPont (2:41)** Report number three from the mysterious Maurice DuPont, Agent Provocateur Du Jour (R.E.T.), taped at the Dakota in '78.

This collection contains lots of interesting tracks, ranging from the amazing (and short) *Rock 'n' Roll Circus* rehearsal to the

demos from some of John's earliest solo projects. Counting the tracks on V.14, there are something like 200 never-heard-before Lennon cuts in this bootleg series. Whatever you think of *The Lost Lennon Tapes* series itself, the sheer quantity of material now available to the collector is extraordinary. Remember when *ROOTS* had about the only alternate Lennon material you could get your hands on?

## THE LOST LENNON TAPES, VOLUME 14

Bag Records, 5086

One final review, by Walt Rowan

### Side A

**WEDDING ALBUM commercial (0:10)** From the preview show, for the '89 season, and if you listen closely you can hear a jam with Elephant's Memory, taped in 1972, in the background. The complete ad, with some of the "John! Yoko!" dialogue included has been floating around the trade circuit for some time now.

**Stay In Bed (Grow Your Hair) (0:50)** Lifted straight from *THE WEDDING ALBUM*. The liner notes say that this was included to show how John adopted the chord



structure of this song for the next track, *Because*.

**Because (2:10)** The acapella version by the Beatles, currently available on one of the many permutations of the *ULTRA RARE TRAX* series.

**Oh Yoko! (5:49)** An outtake from the *IMAGINE* LP sessions, taped at Ascot Studios, Summer '71. It features an extended ending.

**Grapefruit excerpts (6:20)** John and Yoko read passages from Yoko's book, *Grapefruit*. Several versions of *Imagine* play in the background (dubbed in the by *The Lost Lennon* folks).

**Imagine (3:00)** The second outtake from the LP, taped at John's Ascot studios, Summer '71.



## Side B

**Give Me Some Truth** (3:34) Another IMAGINE outtake, taped Summer '71 at Ascot.

**How?** (3:34) An alternate, second-to-last take of this IMAGINE cut.

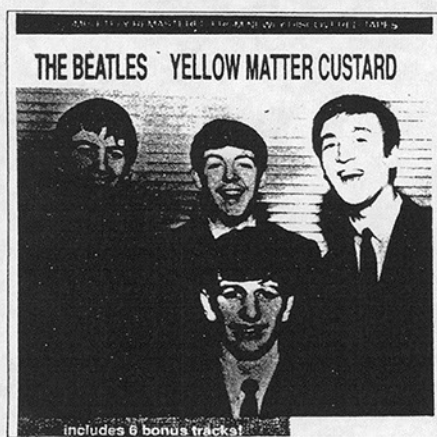
**San Francisco Bay Blues** (1:12) This is a short, between-takes acoustic ad-lib, also taped during the IMAGINE sessions.

**Oh My Love** (2:24) Yet another IMAGINE outtake. There are a few mistakes with John's vocals and Klaus Voorman's bass lines which prevented it from being the "best" take.

**How Do You Sleep?** (5:52) The second outtake to appear in this series, this one is much closer to completion than the one on LLT V.2.

**Tobias Casuals #4** (1:12) Oh, boy! Yet another version of this ad for Tobias Casual Jeans, read by John on KHJ-FM.

The IMAGINE outtakes are killer stuff, outshining the spoken word filler and another one of those stupid Tobias Casuals spots. This, like the previous volume, runs a bit short. One of the pieces included here was released by John on LP in 1969, and another track was lifted from another recently-released bootleg (when the *Lost Lennon* folks take a track from a boot, they always call it "a recent find from John's archive." Sure.) Perhaps the folks who put this series out should be patient and wait for enough new material before releasing another volume.



## YELLOW MATTER CUSTARD

Starlight Records, SI-87016

B&w jacket, with recording information on the back.

Completely remastered from the **THE BEATLES AT THE BEEB** tapes, and with six additional tracks, this recent reissue is a significant improvement over the old piece. However, with the wide distribution that the BEEBs have gotten, one wonders why it needs to be reissued at all.

10

*Here's an excerpt from the forthcoming Fixing A Hole. This list is compiled from a number of sources, none of which are complete or definitive, and much work remains to be done in this area. When two sources conflict, I have opted for the one which I suspect is more reliable.*

*Most of this material is not available through the usual audio or video trading circles, and much of it may be lost. Any concrete information and/or documentation by readers will be greatly appreciated, and shared.*

*The prevailing opinion seems to be that most (if not all) Thank Your Lucky Stars appearances were lip-synched.*

## Making Sense Of The Early Television Appearances (Oct 1962-Dec 1963)

### 17 Oct 62, *People And Places*

Their television debut; live, Manchester reportedly **Love Me Do**, **Ooh! My Soul**

### 2 Nov 62, *People And Places*

#### **Love Me Do**

This entry may be incorrect, as the Beatles were playing in Hamburg on this date; if the show was pre-recorded, no information has yet surfaced. It may also have been confused with the 17 Oct 62 show.

### 11 Nov 62, *Know The North* (scheduled — may not have been shown)

filmed at the Cavern, probably 22 Aug 62

#### **Some Other Guy**

### 3 Dec 62, *Discs-A-Gogo*

TWW Studios, Bristol; material unknown

### 4 Dec 62, *Tuesday Rendezvous*

Kingsway Studios, London

**Love Me Do** (possibly the video which has them in dark, collarless suits in front of curtains)

### 17 Dec 62, *People And Places*

live; reportedly **A Taste Of Honey**

### 8 Jan 63, *Round-Up*

Glasgow

#### **Please Please Me**

### 19 Jan 63, *Thank Your Lucky Stars*

recorded 13 Jan 63, Birmingham

**Please Please Me**; reportedly also **Ask Me Why**

### 23 Feb 63, *Thank Your Lucky Stars*

recorded 17 Feb 63

#### **Please Please Me**

### 9 Apr 63, *Tuesday Rendezvous*

live from Kingsway Studios, London; material unknown

### 16 Apr 63, *The 6.25 Show*

recorded 13 Apr 63, Lime Grove Studios, London

**From Me To You**, **Thank You Girl**, **Please Please Me**

### 20 Apr 63, *Thank Your Lucky Stars*

recorded 14 Apr 63, Teddington Studios

#### **From Me To You**

### 16 May 63, *Pops And Lenny*

live, BBC Television Theatre, Shepherd's Bush Green

**From Me To You**, **Please Please Me**, **After You've Gone** (theme, with cast and other guests)

### 18 May 63, *Thank Your Lucky Stars*

recorded 12 May 63

#### **From Me To You**

### 29 Jun 63, *Juke Box Jury*

recorded 22 Jun 63; John (solo; no performance)

### 29 Jun 63, *Thank Your Lucky Stars (Summer Spin)*

recorded 23 Jun 63; material uncertain

possibly **Twist And Shout** (the video with the band in dark turtlenecks, no jackets, and shadows in the background)

### 19 Aug 63, *Scene At 6.30* (formerly *People And Places*)

recorded 14 Aug 63, Manchester; material unknown

Pete Best was reportedly interviewed as well

**Belmo's Beatleg News**

- 24 Aug 63, *Thank Your Lucky Stars* (Summer Spin)  
recorded 18 Aug 63  
**She Loves You, I'll Get You**
- 7 Sep 63, *Big Night Out*  
recorded 1 Sep 63; material unknown
- 4 Oct 63, *Ready Steady Go!*  
performances were lip-synched; Kingsway Studios, London  
**Twist And Shout, She Loves You, I'll Get You**; the group wore their grey collarless suits and performed on the *RSG!* set, surrounded by fans; the first two songs are commercially available on *Ready Steady Go! Volume 2*
- 9 Oct 63, *The Mersey Sound*  
music recorded 27 Aug 63 at the Little Theatre, Southport  
interviews recorded 28 Aug 63 in Manchester  
**Twist And Shout, Love Me Do, I Saw Her Standing There, She Loves You** (the videos show the four on a small stage, performing in grey collarless suits; audience shots have been edited in)  
[note: this *She Loves You* was shown on *The Jack Parr Show*, 3 Jan 64]
- 13 Oct 63, *Sunday Night At The London Palladium*  
live on stage; London Palladium, London  
**I Want To Hold Your Hand, This Boy, All My Loving, Money, Twist And Shout**
- 18 Oct 63, *Scene At 6.30*  
live; material unknown
- 26 Oct 63, *Thank Your Lucky Stars*  
recorded 20 Oct 63; material unknown
- 3 Nov 63, *Drop In*  
live in the studio; recorded 30 Oct 63, Sweden  
**She Loves You, Twist And Shout, I Saw Her Standing There, Long Tall Sally**, theme; they wore dark suits with velvet lapels and performed in front of a small audience
- 8 Nov 63, *Six O'clock*  
recorded that afternoon at the Ritz Cinema, Belfast  
one song plus interview
- 8 Nov 63, *Ready Steady Go!*  
repeats show of 4 Oct
- 10 Nov 63, *The Royal Variety Show*  
live on stage; filmed 4 Nov 63, Prince Of Wales Theatre, London  
**She Loves You, Till There Was You, From Me To You, Twist And Shout**
- 21 Nov 63, *CBS Evening News*  
concert footage (silent) filmed 16 Nov 63, Winter Gardens Theatre, Bournemouth; this marks the first U.S. television mention of the Beatles
- 27 Nov 63, *Scene At 6.30*  
music and chat (with Ken Dodd)  
possibly **I Want To Hold Your Hand**; the video has the giant "Daily Echo" in the background
- 3 Dec 63, *Day By Day*  
live?
- 7 Dec 63, *Juke Box Jury*  
filmed that afternoon at the Empire Theatre, Liverpool; no performance
- 7 Dec 63, *It's The Beatles*  
live on stage; taped the same day at the Empire Theatre, Liverpool  
**From Me To You, I Saw Her Standing There, All My Loving, Roll Over Beethoven, Boys, Till There Was You, She Loves You, This Boy, I Want To Hold Your Hand, Money (That's What I Want), Twist And Shout**
- 20 Dec 63, *Scene At 6.30*  
**This Boy**; the video may have the giant "Daily Echo" in the background
- 21 Dec 63, *Thank Your Lucky Stars*  
recorded 15 Dec 63  
**All My Loving, Twist And Shout, She Loves You, I Want To Hold Your Hand**
- 31 Dec 63, *Ready Steady Go!*  
repeats the show of 4 Oct
- [note also:  
22-29 Dec 63, *The Beatles Come To Town* (cinema newsreel)  
filmed 20 Nov 63, ABC Cinema, Ardwick, Manchester  
**From Me To You, She Loves You, Twist And Shout**]

## Coming Up

**ULTRA RARE TRAX, VOL. 3**, on CD, probably in June, from the same people who gave us the original two volumes; supposed to be all new material. The best rumors say it will have the long *Helter Skelter* on it; I hope so, but doubt it. With 1 and 2 now out on colored vinyl as well, people are saying there may be as many as twenty volumes of URT before this is over!

We have probably seen the last **BEATLES AT THE BEEB LP**, but I expect 10-12 will eventually appear on CD.

More *Lost Lennon* LPs, but there may be a delay; more **BACK-TRACKS** (one said to have a totally new, completely unheard, undocumented song on it); some unexpected **RINGO** material as well; another reissue of **THE CHRISTMAS ALBUM**, but with a digital difference; the Macca resurgence continues as **FLOWERS IN THE DIRT** and the tour draw near.

More CDs from **TOASTED/CONDOR: NOT FOR SALE, DIG IT!** and **SOMETHING TO HIDE**. All are supposed to contain extra material and be from tape sources, but will probably be a waste of time.



## L'Envoi

Next time: a new column on acetates from Captain Acetate himself, a closer look at the "Whiskey Flats" tape, a track analysis of **CAN'T FIGHT LIGHTNING** (I hope!), more news, reviews and rumors, and we begin our five-part, in depth look at the studio recordings of Yoko Ono, including a full analysis of the never-released **John, John (Have You Seen My Other Shoe?)**.

Just kidding. Meanwhile, write to us! All contributions are welcome. We especially want to hear from overseas correspondents. What's the bootleg scene like in your part of the world? What are you buying? What are you paying?

We also welcome free ads from subscribers (and paid ads from any business having something relevant to sell—write for rates and info); please limit your ad to 50 words.



# .....Parting Shot.....

*Capitol Records and the RIAA have been in the news recently, doing a lot of alpha male macho chest-beating about what they're going to do to those darn bootleggers when they find them. Meanwhile, some dealers who have been unwise enough to advertise openly that they are carrying the forbidden product (but have probably made a ton of money selling it) have been receiving some interesting things in the mail.*

## CEASE AND DESIST

by Belmo

Capitol-EMI has taken the offensive in the "Ultra Rare Wars." One hundred fifty (or more) record distributors/sellers across the country have received copies of the letter reproduced here. The letters were sent by Capitol's Robert B. O'Neill (VP/General Counsel) in February of this year.

The letter warns against the sale of **ULTRA RARE TRAX** and reminds the dealers of the illegality of such sales. Some of the letter was blacked out to protect the distributor to whom it was addressed.

Whether warnings of this type will slow down future releases of **ULTRA RARE TRAX** remains to be seen; however I do not believe it will stop the flow of material yet to be released. Prohibition did not stop Americans from drinking in the Thirties. Illegalizing marijuana did not stop Americans from smoking pot in the Sixties. Cease and desist orders will not stop Americans from enjoying more **ULTRA RARE TRAX** in the Eighties.

## ON THE OTHER HAND...

by L.R.E. King

...a few arrests and convictions might.

CAPITOL INDUSTRIES-EMI, Inc. 1750 North Vine Street, Hollywood, California 90028, (213) 462-6252

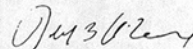
**REGISTERED MAIL  
RETURN RECEIPT REQUESTED**

Robert B. O'Neill, Vice President General Counsel

February 16, 1989

This letter does not constitute a waiver of Capitol Records' rights to recover damages incurred by virtue of any such unauthorized duplications and sales, and such rights are expressly herein retained.

Very truly yours,



RBO:izb

Gentlemen:

It has come to my attention that you are selling and offering for sale, importing and otherwise distributing unauthorized duplications of sound records, the rights to which are owned by Capitol Records, in particular a CD recording entitled "Ultra Rare Trax", volumes 1 and 2 and the vinyl configuration of that recording volumes 3 through 9.

Capitol Records has the sole and exclusive right to sell and distribute in the United States and Canada recordings containing the performances of the Beatles. Duplication of such recordings without the express authorization of Capitol Records violates its rights and is actionable under state unfair competition laws. Civil suits for unfair competition have been successfully maintained throughout the United States, and in [redacted] particularly, by record companies against firms and individuals so violating their rights.

Please be advised that in addition to any civil liability resulting from your actions, unauthorized duplication is a crime. Virtually all states have provided criminal penalties for the unauthorized duplication of sound recordings, as well as for the sale of such recordings. In [redacted] the reproduction for sale, sale, offering for sale or possession for any of these purposes of unauthorized duplication are prohibited [redacted].

Please be advised that this letter constitutes notice to you that your practices are in possible violation of state law.

I await your prompt assurance in writing that you have ceased and desisted from engaging in the unauthorized importation, distribution and sale of such product.

Belmo's

Jun/Jul, 1989

# BEATLEG

NEWS

Volume 3 Number 2

STORYTELLER



PRODUCTIONS

Supreme Editor: Belmo  
Managing Editor: L.R.E. King

Documenting Beatles bootlegs for over a quarter of a quarter of a century.

The BBC had actually preserved only a small portion of the Beatles' musical work for them. Aside from occasional reruns of the few pieces still in the official archives, there was only silence.

In 1972, the syndicated radio show *The Beatles Story* ran several "lost" songs, where they were confused with studio outtakes. Bits leaked out on various bootlegs, notably **YELLOW MATTER CUSTARD**, **YOUNGBLOOD** and the two volumes of **STUDIO SESSIONS**. The cuts were still generally believed to be obscure studio material. More silence.

Ten years later, the first in-depth compilation of the Beatles' radio work was broadcast by the BBC as a three-hour special. While *The Beatles At The Beeb: The Story Of Their Radio Career* aired much valuable material, precious hours remained possibly lost forever. The special was quickly bootlegged, but soon afterward other BBC performances began appearing on **BROADCASTS**, **BEAUTIFUL DREAMER**, and **WONDERFUL PICTURE OF YOU**. Then the

floodgates opened and the remarkable **THE BEATLES AT THE BEEB** series appeared.

Finally, late last year, came *The Beeb's Lost Beatles Tapes*, almost ten hours of "official" BBC material. The show was broadcast only in England, and has yet to appear in any form on American radio (presumably it eventually will, via Westwood One). It took almost over six months for the tapes, through trading channels, to cross the Atlantic (probably the Vikings did it faster!) and work their way into my Post Office box.

As with earlier shows, bits and pieces of numerous shows were edited together in a way that, while it makes for better presentation, can drive a Beatles scholar up the wall. I kept waiting for someone to analyze them. And waiting...

Frankly, if I'd known how much work it would turn out to be, I probably wouldn't have done it. But I did, and here it is, an in-depth look at...

## THE BEEB'S LOST BEATLES TAPES

### EPISODE ONE

Broadcast 1 Oct 88

From Us To You (McCartney-Lennon)

introduction

16 Jul 63, *Pop Go The Beatles* #5

chat

Soldier Of Love (Cason-Moon)

(excerpt)

20 Oct 63, *Easy Beat*

chat

She Loves You (Lennon-McCartney)

(excerpt)

30 Mar 64, *From Us To You*

chat

I Wanna Be Your Man (Lennon-McCartney)

chat

10 Sep 63, *Pop Go The Beatles* #10

I Got A Woman (Charles)

4 Apr 64, *Saturday Club* (excerpt)

chat

26 Nov 64, *Top Gear*

Long Tall Sally (Johnson-Penniman-Blackwell)

4 Apr 64, *Saturday Club* (excerpt)

26 Dec 63, *From Us To You* #1

chat

Tie Me Kangaroo Down, Sport (Harris)

17 Nov 64, Playhouse Theatre, Manchester

[session for 26 Nov 64, *Top Gear*]

studio chat

I Feel Fine (Lennon-McCartney)

false start (no feedback)

I Feel Fine (Lennon-McCartney)

This appears to be the raw version before John's lead vocals were double-tracked. (excerpt)

narration

Peter Pilbeam on auditioning the Beatles

Dream Baby (Walker)

8 Mar 62, *Teenager's Turn* (excerpt)

narration

Peter Pilbeam on the Beatles' early radio work

Please Mr. Postman (Holland-Bateman-Gordy)

30 Jul 63, *Pop Go The Beatles* #7 (excerpt)

narration

Side By Side (Wood)

theme (The Beatles with the Karl Denver Trio, excerpt)

narration

24 Jun 63, *Side By Side*

chat

Too Much Monkey Business (Berry)

13 May 63, *Side By Side*

chat

Thank You Girl (McCartney-Lennon)

chat

From Me To You (McCartney-Lennon)

24 Jun 63, *Side By Side*

narration

I'll Be On My Way (McCartney-Lennon)

24 Jun 63, *Side By Side*

narration

Pop Go The Beatles (trad. arr. Patrick)

The Beatles with other musicians

COMMENTS:

There is very little new here. As with the original *The Beatles At The Beeb: The Story Of Their Radio Career* (on which this introductory episode is heavily based), a number of cuts are not what they seem to be. However, the I Feel Fine false start and excerpt from the raw take are new.

continued...

## CONTENTS

### REVIEWS

|                         |    |
|-------------------------|----|
| WITH A LITTLE HELP...   | 9  |
| LIVE IN NEWCASTLE, 1973 | 10 |

### FEATURES

|                               |   |
|-------------------------------|---|
| The Beeb's Lost Beatles Tapes | 1 |
|-------------------------------|---|

### COLUMNS, ETC.

|                           |    |
|---------------------------|----|
| News And Stuff            | 5  |
| Order Form                | 5  |
| Letters                   | 6  |
| From The Captain's 'Table | 10 |
| Coming Up                 | 11 |
| Beatleg Ads               | 12 |

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## EPISODE TWO

Broadcast 8 Oct 88

Saturday Jump (?) *Saturday Club* theme  
introduction

25 May 63, *Saturday Club*

chat

I Saw Her Standing There (Lennon-McCartney)

narration

Brian Matthew remembers *Saturday Club*

narration

25 May 63, *Saturday Club*

chat

Long Tall Sally (Johnson-Penniman-Blackwell)

narration

Bernie Andrews remembers recording for *Saturday Club*

narration

23 Jun 63, *Easy Beat*

Some Other Guy (Leiber-Stoller Barrett)

chat

A Taste Of Honey (Marlow-Scott)

chat

narration

25 May 63, *Saturday Club*

chat

Boys (Dixon-Farrell)

narration

Bernie Andrews remembers the Beatles

narration

29 Jun 63, *Saturday Club*

chat

Memphis (Berry)

5 Oct 63, *Saturday Club*

chat

Happy Birthday To You (Hill-Hill)

chat

narration

5 Oct 63, *Saturday Club*

chat

I'll Get You (Lennon-McCartney)

chat

She Loves You (Lennon-McCartney)

chat

Lucille (Penniman-Collins)

chat

Saturday Jump (?) *Saturday Club* theme

narration

### COMMENTS:

Two new ones here, *She Loves You* and *I'll Get You*, both from *Saturday Club* for 5 Oct 63; parts of this show have been bootlegged (with lots of extraneous material) on BEEB7.

## EPISODE THREE

Broadcast 15 Oct 88

Pop Go The Beatles (trad. arr. Patrick)

The Beatles with other musicians

narration

11 Jun 63, *Pop Go The Beatles* #2

chat

I Got To Find My Baby (Berry)

narration

Terry Henebery talks about *Pop Go The Beatles*

25 Jun 65, *Pop Go The Beatles* #4

Pop Go The Beatles (trad. arr. Patrick)

The Beatles with other musicians

chat

A Shot Of Rhythm And Blues (Thompson)

Terry Henebery recalls naming the program

18 Jun 63, *Pop Go The Beatles* #3

chat

Money (That's What I Want) (Brad-

ford-Gordy)

narration

11 Jun 63, *Pop Go The Beatles* #2

chat

Young Blood (Leiber-Stoller-Pomus)

chat

Baby It's You (David-Bacharach-Williams)

narration

18 Jun 63, *Pop Go The Beatles* #3

chat

Happy Birthday To You (Hill-Hill)

chat

Sure To Fall (In Love With You) (Perkins-Claunich-Cantrell)

narration

25 Jun 63, *Pop Go The Beatles* #4

chat

Anna (Go To Him) (Alexander)

chat

Twist And Shout (Medley-Russell)

narration

Lorne Gibson on performing *Pop Go The Beatles*

As Gibson revealed in a 1986 interview, while the Beatles do the vocals for this track, the instruments were played by the bassist and guitarist of his trio, along with Diz Disley.

Pop Go The Beatles (trad. arr. Patrick)

The Beatles with other musicians

### COMMENTS:

No new material here.

## EPISODE FOUR

Broadcast 22 Nov 88

Pop Go The Beatles (trad. arr. Patrick)

The Beatles with other musicians

narration

23 Jul 63, *Pop Go The Beatles* #6

chat

Sweet Little Sixteen (Berry)

narration

Keith Bateson recalls recording the Beatles

16 Jul 63, *Pop Go The Beatles* #5

That's All Right, Mama (Crudup)

chat

narration

16 Jul 63, *Pop Go The Beatles* #5

chat

Carol (Berry)

chat

Soldier Of Love (Cason-Moon)

chat

Lend Me Your Comb (Twomey-Wise-Weisman)

chat

Clarabella (Pingatore)

narration

Terry Henebery remembers working with the Beatles

23 Jul 63, *Pop Go The Beatles* #6

chat

Lonesome Tears In My Eyes (Burnette-Burnette-Burlison-Mortimer)

chat

Nothin' Shakin' (But The Leaves On the Trees) (Fontaine-Colacrai-Lampert-Gluck)

narration

23 Jul 63, *Pop Go The Beatles* #6

chat

So How Come (No One Loves Me) (Bryant)

narration

Pop Go The Beatles (trad. arr. Patrick)

The Beatles with other musicians

### COMMENTS:

This episode covers the most fertile period of the BBC sessions, including what was perhaps the best of them all (for selection of material and quality of performance), the 16 Jul 63 *Pop Go The Beatles*. Still no new material, though.

## EPISODE FIVE

Broadcast 29 Oct 88

Pop Go The Beatles (trad. arr. Patrick)

The Beatles with other musicians

narration

6 Aug 63, *Pop Go The Beatles* #8

chat

I'm Gonna Sit Right Down And Cry (Over You) (Thomas-Biggs)

chat

narration

The Hippy Hippy Shake (Romero)

30 Jul 63, *Pop Go The Beatles* #7

6 Aug 63, *Pop Go The Beatles* #8

chat

To Know Her Is To Love Her (Spector)

narration

John Andrews on recording the Beatles

30 Jul 63, *Pop Go The Beatles* #7

chat

Matchbox (trad. arr. Perkins)

chat

Please Mr. Postman (Holland-Bateman-Gordy)

chat

Do You Want To Know A Secret (McCartney-Lennon)

narration

chat

13 Aug 63, *Pop Go The Beatles* #9

6 Aug 63, *Pop Go The Beatles* #8

Crying, Waiting, Hoping (Holly)

chat

The Honeymoon Song (Theodorakis)

narration

13 Aug 63, *Pop Go The Beatles* #9

chat

Please Please Me (McCartney-Lennon)

chat

On the original broadcast (BEEB5), this introduction is for *I'll Get You*; here, it introduces *I Got A Woman*. It was apparently edited for this appearance, using Rodney Burke's original outro from *I Got A Woman* from the same show.

I Got A Woman (Charles)

narration

chat

13 Aug 63, *Pop Go The Beatles* #9

Pop Go The Beatles (trad. arr. Patrick)

The Beatles with other musicians

### COMMENTS:

Nothing new.

## EPISODE SIX

Broadcast 5 Nov 88

Pop Go The Beatles (trad. arr. Patrick)

The Beatles with other musicians

narration

17 Sep 63, *Pop Go The Beatles* #14

chat

Chains (Goffin-King)

chat

narration

17 Sep 63, *Pop Go The Beatles* #14

chat

20 Aug 63, *Pop Go The Beatles* #10  
Glad All Over (Bennett-Tepper-Schroeder)

chat  
I Just Don't Understand (Wilkin-Westberry)

narration  
27 Aug 63, *Pop Go The Beatles* #11

chat  
Don't Ever Change (Goffin-King)

30 Aug 63, *Non Stop Pop*  
"Pop Chat" interview by Phil Tate; recorded 30 Jul 63

narration  
Honey Don't (Perkins)

3 Sep 63, *Pop Go The Beatles* #12  
17 Sep 63, *Pop Go The Beatles* #14

chat  
You Really Got A Hold On Me (Robinson)

chat  
Lucille (Collins-Penniman)

narration  
24 Sep 63, *Pop Go The Beatles* #15

chat  
Twist And Shout (Medley-Russell)

narration  
chat  
24 Sep 63, *Pop Go The Beatles* #15

Pop Go The Beatles (trad. arr. Patrick)  
The Beatles with other musicians

COMMENTS:  
Still nothing new.

## EPISODE SEVEN

Broadcast 12 Nov 88

[my tape is missing material here]

narration  
20 Oct 63, *Easy Beat*

chat  
I Saw Her Standing There (Lennon-McCartney)

narration  
20 Oct 63, *Easy Beat*

chat  
Love Me Do (McCartney-Lennon)

chat  
narration  
interview

late Oct-early Nov 63; source unknown  
about being chosen for the Royal Variety

Performance  
20 Oct 63, *Easy Beat*

chat  
She Loves You (Lennon-McCartney)

narration  
3 Nov 63, *Public Ear*

chat  
narration

8 Feb 64, *Saturday Club*  
report from New York

narration  
8 Feb 64, *Saturday Club*  
phone call from New York

narration  
15 Feb 64, *Saturday Club*

chat  
Johnny B. Goode (Berry)

chat  
I Want To Hold Your Hand (Lennon-McCartney)

narration  
From Us To You (McCartney-Lennon)

COMMENT:  
Something new at last: the 3 Nov 63 broadcast of *The Public Ear*.

## EPISODE EIGHT

Broadcast 19 Nov 88

From Us To You (McCartney-Lennon)

narration  
30 Mar 64, *From Us To You*

chat  
All My Loving (Lennon-McCartney)

chat  
Alan Freeman remembers *From Us To You*

30 Mar 64, *From Us To You*

chat  
Till There Was You (Willson)

chat  
Roll Over Beethoven (Berry)

chat  
I Wanna Be Your Man (Lennon-McCartney)

chat  
Can't Buy Me Love (Lennon-McCartney)

chat  
From Us To You (McCartney-Lennon)

Alan Freeman remembers *From Us To You*

narration  
18 May 64, *From Us To You*

chat  
Happy Birthday To You (Hill-Hill)

as "Whit Monday To You"

chat  
Honey Don't (Perkins)

chat  
I Forgot To Remember To Forget (Kesler-Feathers)

chat  
Alan Freeman recalls I Forgot To Remember

You Can't Do That (Lennon-McCartney)

18 May 64, *From Us To You*

Alan Freeman remembers *From Us To You*

narration  
From Us To You (McCartney-Lennon)  
COMMENTS:  
The 30 Mar 64 *From Us To You* contains some new chat (sometimes as little as a single word), and a few of the chat pieces are in the wrong places; none of the music is new. There is nothing new from the 18 May 64 broadcast.

## EPISODE NINE

Broadcast 26 Nov 88

George & Ringo's promo for 16 Jul 64, *Top Gear*

narration  
4 Apr 64, *Saturday Club*

chat  
I Got A Woman (Charles)

chat  
Sure To Fall (In Love With You) (Perkins-Claunch-Cantrell)

chat  
narration  
Paul's promo for 16 Jul 64, *Top Gear*

16 Jul 64, *Top Gear*  
Long Tall Sally (Johnson-Penniman-Blackwell)

chat  
Things We Said Today (Lennon-McCartney)

narration  
Brain Matthew remembers *Top Gear*

16 Jul 64, *Top Gear*

chat  
A Hard Day's Night (Lennon-McCartney)

chat  
narration

George and Ringo  
Honey Don't (Perkins)

26 Nov 64, *Top Gear*

16 Jul 64, *Top Gear*

chat  
And I Love Her (Lennon-McCartney)

narration  
17 Nov 64, Playhouse Theatre, Manchester

[session for 26 Nov 64, *Top Gear*]  
studio chat

I Feel Fine (Lennon-McCartney)  
false start (with feedback)

I Feel Fine (Lennon-McCartney)  
this take seems to be the overdubbing of John's vocals, and is not the same as that in EPISODE ONE

COMMENTS:  
The false start for I Feel Fine has feedback here, which it lacks in EPISODE ONE; presumably it was edited out. The *Top Gear* promos are also new.

## EPISODE TEN

Broadcast 3 Dec 88

Appeal from Beatles fan Barbara Garnet & Ringo's reply

a promo for a BEEB broadcast, exact source unknown

narration  
26 Nov 64, *Top Gear*

chat  
I'm A Loser (Lennon-McCartney)

chat  
This outro is not the same as on the BEEB12 LP, taken from an actual broadcast, nor the same as the one on the original *The Beatles At The Beeb* radio special (almost certainly a new edit; and the BROADCASTS version fades a little early, so any possible outro is eliminated).

Here the outro comes in earlier than on the BEEB12 version (which does not mention the song by name, but does appear over the last few seconds of the fade), so it's possible that the original was eliminated with an early fade and this one added later. But not too much later, since this one announces that the song is "featured on their new album, BEATLES FOR SALE." Even this is odd, however, as BEATLES FOR SALE was not released until 4 Dec 64.

Since it is definitely Brian Matthew, and mentions the song by title, and is not from the 26 Dec 64 *Saturday Club* (the only other obvious possible source), there seem to be two legitimate outros. Very strange.

narration  
*The Public Ear*, date unknown (possibly 22 Mar 64)

George and Ringo

narration  
Tony Hall remembers the Beatles and *The Public Ear*

22 Mar 64, *The Public Ear*

George, with Ringo and John  
Recorded 18 Mar 64 at Twickenham during filming of *A Hard Day's Night*. John reads "Alec Speaking" from *In His Own Write*

narration  
*The Public Ear*, date unknown (possibly 24 Mar 64)

George and Ringo  
Honey Don't (Perkins)

26 Nov 64, *Top Gear*



narration

3 Jul 65, *The World Of Books*

John is interviewed about *A Spaniard In The Works*, and reads a bit of "The Fat Budgie;" this interview was recorded on 16 Jun 65, at NEMS' London office.

I'll Follow The Sun (Lennon-McCartney)  
26 Nov 64, *Top Gear*

narration

Dec 65 (?), *Pop Profile*

John is interviewed by Brian Matthew

narration

chat

26 Nov 64, *Top Gear*

narration

17 Nov 64, Playhouse Theatre, Manchester

[session for 26 Nov 64, *Top Gear*]

studio chat

She's A Woman (Lennon-McCartney)

COMMENTS:

All of the interview material here (except for John's brief reading) is essentially new.

It's unclear whether the George and Ringo segments of *The Public Ear* are from the 22 Mar 64 show or not. The 26 Nov 64 *Top Gear*, featured so prominently in this episode, is one of the few shows which (Lewisohn reported in 1980) still remains in the BBC archives, at least in the form of session tapes.

## EPISODE ELEVEN

Broadcast 10 Dec 88

narration

Rock And Roll Music (Berry)

26 Dec 64, *Saturday Club*

narration

26 Dec 64, *Saturday Club*

chat

Everybody's Trying To Be My Baby (Perkins)

narration

26 Dec 64, *Saturday Club*

chat

Kansas City/Hey-Hey-Hey-Hey! (Leiber-Stoller/Penniman)

It's interesting that the narrator here implies that this is actually from a *Top Of The Pops* (the radio version, transcribed for broadcast outside England), as this is the show which has been bootied so often in the past as a *Top Of The Pops* broadcast.

Still, this material is unquestionably from *Saturday Club*. Although we have no solid evidence, it may be that parts of *Saturday Club* were cannibalized for broadcast on *Top Of The Pops*.

7 Jun 65, *The Beatles Invite You To Take A Ticket To Ride*

chat

Ticket To Ride (Lennon-McCartney)  
the long version

narration

Keith Bateson talks about the Beatles at the BBC

narration

Jun 65, MBE announcement interview  
Dizzy Miss Lizzie (Williams)

7 Jun 65, *The Beatles Invite You To Take A Ticket To Ride*

narration

May 66, *Pop Profile*

Paul is interviewed by Brian Matthew

narration

COMMENTS:

Only the *Pop Profile* interview with Paul would appear to be new.

## EPISODE TWELVE

Broadcast 17 Dec 88

narration

30 Aug 65, *The Beatles Abroad*

George is interviewed by Brian Matthew  
recorded mid-Aug 65 during their US

tour

Help! (Lennon-McCartney)

30 Aug 65, Hollywood Bowl

narration

30 Aug 65, *The Beatles Abroad*

the Beatles are interviewed (individually)  
by Brian Matthew; recorded mid-Aug 65

narration

May 66(?), *Pop Profile*

Ringo is interviewed by Brian Matthew

narration

29 Aug 66, *The Lennon And McCartney Songbook*

Keith Fordyce interviews John and Paul; includes excerpts of *A Hard Day's Night* (Peggy Lee), *All My Loving* (Matt Monroe), *And I Love Her* (Lena Horne) and *Walt* (Frankie Vaughn). Recorded 6 Aug 66, at Paul's home.

COMMENTS:

All of these interviews appear here for the first time.

The Keith Fordyce interview is interesting, not only for its selection of odd cover versions, but also because (it was recorded in Paul's sitting-room), seven week-old Martha (My Dear) the sheepdog can be heard whining in the background.

## EPISODE THIRTEEN

Broadcast 24 Dec 88

chat

29 Nov 65; recording for *Saturday Club*,  
25 Dec 65

narration

21 Dec 63, *Saturday Club*

chat

This Boy (Lennon-McCartney)

chat

narration

21 Dec 63, *Saturday Club*

All I Want For Christmas Is A Beatle (Benton)  
brief, acapella (as "All I Want For Christmas Is A Bottle")

chat

Roll Over Beethoven (Berry)

chat

"Crimble" medley

narration

26 Dec 63, *From Us To You*

From Us To You (McCartney-Lennon)

chat

She Loves You (Lennon-McCartney)

narration

26 Dec 63, *From Us To You*

chat

Tie Me Kangaroo Down, Sport (Harris)  
with Rolf Harris

chat

narration

26 Dec 63, *From Us To You*

chat

I Want To Hold Your Hand (Lennon-McCartney)

chat

From Us To You (McCartney-Lennon)

narration

29 Nov 65, recording for 25 Dec 65,  
*Saturday Club* (from original, unedited  
tape)

chat

Saturday Jump (?) *Saturday Club*

theme, acapella

narration

25 Dec 65, *Saturday Club*

chat

We Can Work It Out (Lennon-McCart-

ney) from record

narration

25 Dec 65, *Saturday Club*

chat

Drive My Car (Lennon-McCartney)

from record

narration

25 Dec 65, *Saturday Club*

chat

COMMENTS:

All of the 25 Dec 65 *Saturday Club* chat is new, and it's just as interesting and as much fun as any from years earlier.

## EPISODE FOURTEEN

Broadcast 31 Dec 88

narration

John intro's Kenny Everett

9 Jun 68, *The Kenny Everett Show* (?)

narration

20 Mar 67, for *Top Of The Pops*

John and Paul interviewed by Brian Matthew at Abbey Road; on this day, they were mixing and editing *She's Leaving Home*. Also recorded, according to Lewisohn, was some "Beatle Talk," which tape was taken away by George Martin. Could this interview have been the "Beatle Talk?"

narration

30 Sep/7 Oct 67, *Scene And Heard*

George interviewed by Miranda Ward;  
broadcast in two parts; recorded 13 Sep 67, during the filming of *MMT*

Flying (Harrison-Lennon-McCartney-Starkey) from LP

narration

24 Nov 67, *Where It's At*

John interviewed by Chris Denning & Kenny Everett; John appeared on the show to promote the *MAGICAL MYSTERY TOUR* EP set.

narration

Nov 65, *Pop Profile*

George is interviewed by Brian Matthew  
If I Needed Someone (Harrison) from LP  
9 Jun 68, *The Kenny Everett Show*

Kenny Everett interviewed the Beatles at EMI on the 5th or 6th of Jun (judging by internal evidence), and much of that interview has appeared before, either on *GOLDEN BEATLES* (from a 13-minute acetate), or the shorter, more common *Una Sensazionale Intervista*. These excerpts from the actual broadcast contain material not on either of the other appearances. Broadcast material has appeared before on *TRAGICAL HISTORY TOUR/DR. PEPPER* (SAPCOR 36/37).

narration

George remembers recording at the BBC from a recent interview, source unknown

Crying, Waiting, Hoping (Holly)  
6 Aug 63, *Pop Go The Beatles* #8  
narration  
George remembers working with Terry Hen-  
ebery  
from a recent interview, source unknown  
*Pop Go The Beatles* (trad. arr. Patrick)  
The Beatles with other musicians  
narration

#### COMMENTS:

Pieces of the 9 Jun 68 Kenny Everett broad-  
cast have also been making the tape trading  
rounds, only in much worse sound quality, so  
it's good to have it here. Kenny Everett should  
do a radio retrospective of his radio association  
with the Beatles.

#### OVERVIEW

Here's a list of the new material from the series  
(in this case, "new" means not previously,  
commonly available):

- 5 Oct 63, *Saturday Club*  
I'll Get You  
She Loves You
- 3 Nov 63, *The Public Ear*  
chat
- 22 Mar 64, *The Public Ear*  
chat; John reads "Alec Speaking"
- 16 Jul 64, *Top Gear*  
promos
- 26 Nov 64, *Top Gear*  
chat; studio chat  
I Feel Fine (false start)  
I Feel Fine (basic take, excerpt)
- 3 Jul 65, *The World Of Books*  
interview with John, who reads "The Fat  
Budgie"
- 30 Aug 65, *The Beatles Abroad*  
interviews
- Nov 65, *Pop Profile*  
interview with George
- Dec 65 (?), *Pop Profile*  
interview with John
- 25 Dec 65, *Saturday Club*  
promos and chat
- May 66, *Pop Profile*  
interview with Paul
- May 66 (?), *Pop Profile*  
interview with Ringo
- 29 Aug 66, *The Lennon And McCartney*  
*Songbook*  
interview with John & Paul
- 20 Mar 67, for *Top Of The Pops*  
John and Paul interviewed
- 30 Sep/7 Oct 67, *Scene And Heard*  
interview with George
- 24 Nov 67, *Where It's At*  
interview with John
- 9 Jun 68, *The Kenny Everett Show*  
interview (Interview)

In all, there is very little new in the way of  
music. Most of the previously unBeebed music  
is taken, of course, directly from THE  
BEATLES AT THE BEEB bootleg series.  
There's nothing wrong in the Beeb taking back  
what was once theirs anyway, although I must  
admit to being disappointed that they had so  
little new musical material to add to it.

On the other hand, the series added appreci-  
ably to our collection of Beeb interviews,  
gave a date to the Kenney Everett broadcast  
and John's "Fat Budgie" reading. Not bad.

Now where do we go from here?

## NEWS AND STUFF

#### Excuses Excuses

This issue is late. Why? For a number of  
reasons, not the least of which is that there  
really wasn't much to write about until I got  
the *Beeb's Lost Beatles Tapes*, the coverage of  
which makes up the bulk of this issue. The  
Beatleg scene has been very quiet in the past  
few months, and I'd like to make every issue  
something special, so expect delays when  
nothing much is happening. We'll still man-  
age to get six issues out over the next year,  
though.

#### Who Said That?

There has apparently been some confu-  
sion about just who is writing what in this  
magazine. Really, it's very simple: unless  
something is attributed, the author is L.R.E.  
King.

Unless you are also offended by what  
you read, and then it's Belmo.

#### Korekshun

The last issue of *BBN* was labeled Vol. 2,  
No. 1. It should have been Vol. 3, No. 1. That's  
why this issue is Vol. 3 No. 2.

#### Belmo Sells Out

A lot of people have written about buying  
back issues. Well, we have absolutely none to  
sell (even of last issue—we sold out our 500  
copy printing). Honest.

However, we are working on a "Best Of  
Belmo's" compilation, so stay tuned.

#### IB At Last!

Doug Sulpy finally released issue 16 of  
*Illegal Beatles*, and it was well worth the wait.  
A double issue, it contains what is probably  
the most complete discography yet of author-  
ized and bootleg Beatles CDs. This is a must-  
have (and his photos are much better than  
ours, darn it!). Ask him if he has any left, at  
117F Matawan Avenue, Cliffwood, NJ, 07721.

Please enter my subscription to *Belmo's Beatleg News*

- ☐ U.S. & Canada, \$10 per year
- ☐ Europe, \$15 per year (airmail)
- ☐ Asia & Australia, \$20 per year (airmail)

#### PRICES AND POSTAGE:

*Do You Want To Know A Secret* [\$15] and *Fixing A Hole* [\$15 to subscribers, \$18 to  
others]; add \$3 postage U.S. and Canada or overseas surface; add \$8 for overseas airmail.  
*Help!* [\$5 to subscribers, \$7.50 to others]; add \$1 postage U.S. and Canada or overseas  
surface; add \$3 for overseas airmail.

STORYTELLER PRODUCTIONS, P.O. BOX 77513, Tucson, AZ, USA, 85703-5513  
For foreign orders, cash or IMO in U.S. only. Please print clearly, and thanks!

#### ICE

You might want to check out *ICE*—the  
*International CD Exchange* ("A Monthly  
Newsletter/Marketplace for Compact Disc  
Enthusiasts"). Aside from solid coverage of  
all the usual stuff (with lots of good railing  
against inferior product), they mention boot-  
leg CDs too (although from the one sample  
issue I've seen, they don't delve very deeply).  
The occasional Beatles tidbit pops up as well:  
in the June issue we learn that Mobile Fidelity  
has been in touch with EMI about doing the  
First Four on CD in stereo, but that EMI seems  
to feel it would just be too darn complicated,  
what with Paul going on tour soon and all that  
stuff. Oh gosh. Oh golly. Oh gee whiz.

What a bunch of humbug!

You can write to *ICE* at P.O. Box 3043,  
Santa Monica, CA, 90403.

#### CHOB Update

A new bootleg edition of the CHOB  
13-track LP has been issued. It has a glossy  
jacket, and the easiest way to tell it apart from  
all the others is that instead of being red and  
black, it's red-violet and black; matrix num-  
ber is CP.

Meanwhile, an advertiser in the 30 Jun  
*Goldmine* claims to have 64 legitimate  
CHOB variations in label, sleeve, cover,  
song count and matrix number. That really  
puts *No More Lonely Nights* to shame, huh?  
To complete your collection, you can write to  
James Dorr at P.O. Box 30254, Baltimore,  
MD, 21270 or, if you just can't wait, call him  
24 hours a day at (301) 764-6996.

#### Paulmania

The recent issue of *Beatlefan* notes that  
for *FLOWERS IN THE DIRT*, Paul had  
twenty-nine tracks to draw from. With thir-  
teen on the CD and one for a B-side, that  
leaves fifteen tracks unheard. The same issue  
also notes two significant sources for future  
boots: a fifty-minute BBC TV special which  
may, from its description, contain studio jams  
and unreleased performances; and an appear-  
ance on *Wogan*, 19 May 89, in which Paul and  
his band mimed to unreleased versions of *My  
Brave Face* and *Figure Of Eight*. Cassette  
copies of these appearances would be most  
gratefully appreciated by the editors.

Please send me:

- ☐ *Do You Want To Know A Secret?*
- ☐ *Help!* (shipping in September)
- ☐ *Fixing A Hole* (shipping in October)



#### I Knew That

Meanwhile, my letter in the same issue of *Goldmine* says that All You Horseriders has not yet been bootied. That was true when I wrote it (back in, I think, February). It has, of course, since appeared on THE LOST MCCARTNEY ALBUM (reviewed last issue).

#### Sell A Boot, Go To Jail?

Yes, it's true. A popular East Coast retailer was busted not too long ago. Thousands of dollars worth of LPs, CDs and cash were seized (but not as much as you may have heard) by the Maryland State Police, assisted by the RIAA.

#### Ultra Scarce Trax

The question on everyone's lips is, "So, like, where is Volume Three of The Swingin' Pig's ULTRA RARE TRAX?" I wish I knew. Originally reputed to be due out in May, then said to be delayed until July, they are apparently nowhere on the horizon, although a number of retailers are soliciting orders for them (along with BACK-TRACKS 4 & 5). TSP has been active enough (Paris & Tokyo, as well as lots of non-Beatles titles—including, for you total fanatic completists, Bob Dylan's 27 May 66 Royal Albert Hall show, with John and George in the audience) lately, so what's happening?

Maybe we really don't want to know. Someone recently sent Belmo what is supposed to be the track listing for ULTRA RAREs 3&4 and, if it is correct, be prepared for a major disappointment.

#### Not So Scarce Trax

A mail-order company in Europe, which has been sending out large numbers of catalogues lately, has this new entry on its list:

\*\*\* The Beatles - Documents \*\*\*  
(DR 027, 028, 029, 030, 031, 032)

A unique set of 6 CDs. Contains the very rare studio outtakes of BEATLES FOR SALE, SGT. PEPPER, "The White Album," ABBEY ROAD, REVOLVER, and many more. Superb sound quality what makes forget the ULTRA RARE TRAX. Limited edition of 100 copies worldwide - a must for every Beatles fan.

Order now - while they last \$120

You certainly can't fault the price, but you have to wonder just what you get for your

money. The title and catalogue numbers indicate that this product is from Document Records, a group not known for their access to original material. My guess is that you will probably get the usual reissue stuff or—even worse—CD versions of the SAPCOR series. Has anyone out there actually bought one of these sets, and would you care to share their contents with other readers?

And along the same lines, I've been hearing bad things about a recent issue of THE CHRISTMAS ALBUM on CD. Apparently the sound quality leaves much to be desired, and from one report the original tape even contained a skip! As usual, a better one is supposed to be forthcoming. Also the upgrade of the John Lennon birthday party, as mentioned last issue. It may be out by the time you read this.

Word also has it that at least two more BEEB volumes (10 & 11) will be out soon on Pyramid, with the full set of 13 out before the end of Summer. Other titles making the rounds, but not yet seen, include CRYING, WAITING, HOPING (probably another boring BEEB anthology) and PERFECT BEAT. Rumors also persist about THE LOST LENNON TAPES on CD, possibly in a condensed form.

#### Birthday Party update

More and more people are reporting that copies of the LET'S HAVE A PARTY CD (see last issue) are beginning to appear in their favorite shops. It looks as if my initial information was incorrect—the entire print run was (obviously) not intercepted by U.S. Customs, only a very large shipment. Substantial numbers apparently reached Europe, from whence they are trickling into the United States.

#### Ridiculous Rumor Of The Issue

This is a good 'un: ULTRA RARE TRAX VOL. 3 and 4 are out on CD, and have been for some time. But Capitol and EMI are buying them up as fast as they can be made. Puh-lease! Don't believe it!

#### Help! Is On The Way

A lot of people have written to me, wanting to know how they could buy copies of *Help!*, my companion to Mark Lewisohn's *The Beatles: Recording Sessions*. Well, as I said last issue, the pre-publication signed and numbered limited edition of 200 copies is all gone. However, we will be reprinting this summer, with all of the dumb mistakes (and a few of the more subtle ones) corrected, in a 6X9 trade paperback edition. It will retail for \$7.50, and there will be a discount for BBN subscribers. See the order form on page 5.

The same for *Fixing A Hole* which, I am pleased at say, at last, will go to the printer in August!

#### Back In The G.D.R.

It shouldn't surprise anyone that there are Beatles fans in East Germany, or that they are organized. If you want to get in touch with these folks, you can do it through:

Evelyn Hartmutschwarz  
Kranichfelderstrasse 18  
Erfurt 5083  
GDR (East Germany)

And remember that, while folks in the GDR are not allowed to send money outside of their country, they are eager to trade.

#### The Magical Is Back

I finally got a chance to see the new, improved *Magical Mystery Tour* video. I have to say that in its new incarnation it's much more interesting—now that you can tell what people are saying and doing. And thanks to George Martin, for preserving the original music and not replacing it with the usual commercial versions. You might want to check it out.

All that aside, however, it's still a pretty bad film.

#### Your Christmas Bonus

This year's Christmas audio issue, free to subscribers, promises to be something really special. We have some truly astounding stuff lined up, but we still need contributions from you. We are no longer looking for original material or cover versions, but we definitely want unbooted Beatles and related material. Come on, you folks who've been sitting on the 26-minute *Helter Skelter* for twenty years! Dig deep darlings!

## LETTERS

#### Eric Krasker-Tambrun

I was lucky enough to meet Pete Best in Paris (January 9 & 10, 1989) because the French tv channel 'Antenne 2' invited him onto a program. Pete gave me an interview which consists mainly of what the Beatles had done in Hamburg and I asked him about the Decca tapes:

"Some authors—including George Martin—claim that apart from the usual fifteen, other titles were recorded during the Decca sessions. Is that true?"

Pete Best: "Not exactly. When we came in the studio, we had to get overheated [warmed up?]. First we played a few songs—three or

four—to feel better, but the tape was not running. Then we started to record the fifteen tracks you know of, and not one more! I can assure you that we did not record anything else and I know because I was there.”

So... It's a pity that Lewisohn's book *The Complete Beatles Recording Sessions* does not give an answer to this question. This book is intended to be the Final Word, but what about the pre-EMI recordings?

*What indeed? I don't think we can blame Lewisohn for not covering pre-EMI recordings in a book about EMI recordings, although the title might be easily misconstrued by someone who knows what we know. I myself would love to know, for example, where Castleman and Podrazik got their information about the early recordings, much of which has since turned out to be accurate.*

#### Massimo Meregalli

[regarding] DECEMBER 63, here is how it sounds to me after having spent an unpleasant hour listening to that awful record:

**Rock And Roll Music:** I am positively assigning it to *Saturday Club*, 26 Dec 64; you can hear John's voice, in the last verse, saying "...any oh-old time you use it" in a semi-laughing way.

**Everybody's Trying To Be My Baby:** An awful edit. I think that the first part is from 26 Nov; the second guitar solo is of course edited from the first one of another source, and it seems to me as if it is from 26 Dec; the end is from 26 Dec.

**I'll Follow The Sun:** I can see no other possibilities than 26 Nov. It is of such poor quality that it is hardly audible.

**Kansas City:** 26 Dec. You can hear Paul singing near the end, "...bye bye little baby," followed by "bye" five times, then "bye bye."

*This is good work, and Massimo has earned himself a free copy of Fixing A Hole. I agree with him completely on everything but Everybody's, which I think is probably just an edited version of the 26 Nov broadcast. The next question is, was this their first appearance in this bogus live form, or are they merely copied from somewhere else?*

#### Michael Papelian

I don't know what it's like in Tucson, but it's easier to get a copy of *ULTRA RARE* in Montreal than *PAST MASTERS*... I'm writing this a few days after my dealer, from whom I've been purchasing albums and CDs for the past four years, was busted in Maryland. They confiscated over \$100,000 in records and CDs... It's absolutely insane that the U.S. government allows citizens to purchase guns but not historical recordings. When has a CD ever committed murder?

*I find it very odd that the same recording can be legal in one country but contraband in another. There is nothing inherent in the recording that makes it so, merely the customs and laws of the country. Even in the US, we are governed by the Golden Rule: Whoever has the gold make the rules. In this case it's the RIAA and the NRA.*

#### Pierpaolo Rizzo

On **WHEN IT SAYS BEATLES...**, Memphis is the Decca recording, not BBC 5 Oct 63 (*Oops! Right you are!*). Some info about the short *Mean Mr. Mustard*, too; it's one of some jingles Everett made by himself in Aug/Sep 69 for his radio show (others included *Polythene Pam*, *Maxwell's Silver Hammer*, etc.). (Right again, I think. Thanks to Randy Hall, I have a very good copy of parts of that broadcast. After the music, Everett says in a funny voice, "If John Lennon heard that, he'd have your guts for garters." Unfortunately, when slowed down, some listeners think it may actually be the Beatles anyway. The question is: would Lennon be mad because KE made fun of his song, or because he fiddled with a tape of the Beatles? In addition, the broadcast seems to contain as background someone working on *Mean Mr. Mustard* vocals. Is that the Beatles or not? More listening and thinking are obviously required. Meanwhile, does anyone in England think they could get an interview with Kenny Everett to clear this mess up?)

**All Together On The Wireless Machine** was originally at the end of a tape with the Nov 67 interview with John from *Where It's At*; it sounds like Paul and maybe it really is. *Bye Bye Bye* definitely isn't a Beatles hook; it seems to be from a tv show, and a little bit of research in England will be needed to sort this out.

Some background about **FORETASTE**: I had a tape as far back as 1983 called "Sergeant Pepper Outings" (which eventually became **FORETASTE**, but without the *A Day In The Life* "outtake") which is still circulating among collectors in England as a collection of "rare Continental mixes." I deleted the tape from my list the same day I received it, but plainly others didn't...

And finally, even if the **JIMI HENDRIX RADIO ONE** liner notes would have you think otherwise, John Lennon isn't on *Day Tripper* (the other singers are Noel Redding and Mitch Mitchell—i.e., The Experience—as their voices can be heard on other BBC songs. (*Okay, okay. I'm convinced. Darn it.*).

#### Ian Drummond

sends a photocopy of a page from *Love Me Do! The Beatles Progress*, by Michael Brown (Penguin, 1966; pp 82-3), regarding

the writing of *One And One Is Two* (this takes place in Paris, 16 Jan-4 Feb 64, while the Beatles were playing at the Olympia):

"When will you make a new record?" the Beatles were asked by an interviewer.

"Don't know," said John. "We'll have to write it first."

They never got around to writing a song for themselves in Paris, although they did record the instrumental track for *You Can't Do That*, a song they had already written. What they did do was finish a song they had started which was to be recorded by another of Epstein's clients, Billy J. Kramer.

It is called *One And One Is Two* and it was finished in their suite at the George V one night after a performance at the Olympia. Paul, still in his stage make-up, sat at a piano they had installed in one of the sitting-rooms. John, wearing a polo-necked sweater and sun-glasses, sat at a table playing a guitar. A microphone leading from a tape-recorder was strapped to a floor lamp. Paul started singing:

"One and one is two.

What am I to do

Now that I'm in love with you?"

Occasionally George stuck his head in the door to listen. "Can't you take one of the 'one and one is two's out?" he asks at one point. "Can't you do something with 'do' or 'Jew'?"

"I'm a lonely Jew," says John. "How's that?"

Ringo wanders around, says he is bored, and asks George to go with him to a night club to hear some jazz. Meanwhile, John is considering George's suggestion.

"That bit does get on me nerves. Let's see, 'true,' 'blue,' 'it's a point of view..."

John starts to play on a harmonica and to fool around. Paul remains serious. They change places. John sits at the piano and Paul at the guitar. Paul sings into the microphone. John bangs at the chords on the piano, still wearing his sun-glasses. He has now put his leather cap on.

After taping the song three times, John is satisfied, but Paul feels they have yet to get a good take. The words to the song, written on George V note-paper, lie spread over the suite among the hundreds of letters



from fans. John says that they once recorded a song in a bathroom and ended with Ringo flushing the toilet.

"It was a new sound, but our music publisher, Dick James, cut it out. He missed the whole thing."

Paul has been revising some of the lyrics. When he finishes, he calls John and they sing the song again. Paul then prefaces the tape with a message for Dick James, who is expecting the tape in London the next morning.

"I guess this is okay," he says to James on the tape.

"Billy J. is finished when he gets this song," says John.

*Since, according to Lewisohn, the Beatles did not actually record You Can't Do That until 25 Feb 64 at EMI, Brown may be referring to some acoustic performances done in the hotel room.*

#### Kenneth Orth

Regarding the list of tv appearances in the last issue, I'd stake Belmo's life on the fact that film clip of the Beatles was shown on the NBC News (with Huntley-Brinkley), at the end of the broadcast, on or just before 20 Nov 63, and on Jack Parr's *Tonight Show* before that. Ask around. I think CBS news was behind the times by 21 Nov 63."

*Wiener and Lewisohn both date the Jack Parr broadcast as 3 Jan 64; if that's right, then we have only NBC to contend with. Why not drop them a line, Ken?*

#### Greg Smith

On pages 10-11 of the last BBN ("Early TV Appearances"), the dates for *Thank Your Lucky Stars* differ from the documented dates. Here's the list:

1964: 11 Jan, 29 Jun, 26 Oct, 22 Dec

1956: 3 Apr, 17 Jul, 4 Dec

1966: 18 Jun

I don't know if these are the dates of broadcast, if they were prerecorded.

*Greg, I got most of my dates from Mark Lewisohn's The Beatles: 25 Years In The Life, which I suspect is more reliable than Bill Harry's Beatlemania: The History Of The Beatles On Film. Can any British readers dig back through a couple of old TV Times and checks these for us? Greg also identified I Hate To See (The Evening Sun Go Down) as St. Louis Blues, by W.C. Handy. I haven't been able to get a copy of this so far. Can anyone help me out with a tape?*

#### Jim Berkenstadt

I still listen to and tape each and every episode of *The Lost Lennon Tapes*, although I think the show could be handled a lot better. The program would have ended a long time ago if they had trimmed all of the extraneous bs, like plugging Julian's new album and other current events. And I think it's a sin when Elliot Mintz frequently talks over the start and end of rare Lennon tracks.

I have the World Productions of Compact Music **CRAZY SHOWS** CD; it contains a mix of live cuts (good to vg mono) and is the same as the LP as far as I know.

We've not seen the last of the Beatles at the Beeb on LP! I recently received Vol.s 12 and 13 on LP. (*Sorry for the confusion here! I had already owned these for some time when I wrote about the series ending. Look for 10-13 on CD soon.*)

The Live Silver Wilburys video is two hours long, containing many more songs than the CD. George plays the entire two hours. It is historic indeed! A must for any George (or Fogerty or Dylan) collector.

My **CHOBAS** story: I first read about the LP in *Goldmine's* Summer 88 "Beatles" issue. By a coincidence, I found out that my city (Madison, Wisconsin) was looking for a "sister" city in the U.S.S.R. I knew a U. of W. chancellor who was going to Vilnius (U.S.S.R.) to begin discussions in the first week of November, 1988. I wanted three copies of **CHOBAS** (two to keep, one to trade or sell).

The chancellor worked out a deal with a Muscovite whom he would meet in Vilnius: three U.S. country music cassettes and one pair of swimming goggles for three **CHOBAS**! What a steal! Unfortunately, the release of the LP was pushed to mid-November, so my friend came back empty-handed.

But on December 6, 1988, three original 11-song **CHOBAS** landed on my doorstep. I still have them, and I'm looking to trade one of them (*see the ads section*).

#### Lioy Yavne

I'm the president of "Strawberry Fields," the Beatles' Israeli fan club. A friend who was touring the U.S. last month brought me a copy of *Do You Want To Know A Secret* and, as I was reading it I noticed that in your description of **GOODNIGHT VIENNA**, you didn't know who had written the song Lennon sang, *Jerusalem*.

I believe I can solve that problem for you. The song (or to be correct, the chorus) was written by the interviewer Akiva Noff himself. I have a copy of an interview Noff gave to Yoav Kuttner, where Noff tells about that interview and songs at the Hilton. If you would like to listen to this Noff-Kuttner interview, just let me know and I'll send you a cassette

copy.

*Hooray, and another Fixing A Hole winner (although the deadline has long since expired)!*

#### Alison Kiddler

"Balls To Your Partner" is an English "rugby" song, and a pretty mucky one at that. The common title is "Four And Twenty Virgins," although it tends to be called **The Ball Of Inverary** when written down anywhere. I would say it's probably down as "traditional," and the lyrics vary from version to version with dozens of verses—make your own up. Anyway, it goes:

"Four-and-twenty virgins  
Came down from Inverness  
And when the ball was over  
There were four-and-twenty less."

chorus:

"Balls to your partner,  
Arse against the wall.  
If you never get f\*cked on a Saturday  
night  
You'll never get f\*cked at all."

I could go on but I probably better hadn't!

*Alison sent several additional verses along and it gets progressively raunchier. And sillier. Anyway, we have another winner.*

#### Ted Pastuszak, Jr.

I mentioned last time that my copy of the recently-reissued video tape of *Magical Mystery Tour* was mono. This apparently was a defective print and a local dealer exchanged it for another copy which, of course, is excellent stereo.

I also previously referred to clips of on-stage chat included on the **A PARIS** LP but edited out of *The Swingin' Pig PARIS '65* CD reissue. The three clips are from the performance referred to on **A PARIS** as the afternoon show, but which appears on the CD reissue as the evening show. These clips include about 20 seconds of Lennon nonsense that precedes **A Hard Day's Night**, as well as the intros to both **I Feel Fine** and **Ticket To Ride** (dedication to Hubert Wayaffe!). There's also a slight variation in Paul's intro to **Long Tall Sally** from the same show. I've yet to compare the contents of the CD with the earlier boots, such as **LIVE PARIS OLYMPIA** (Shalom WEC-3688) and **PARIS SPORTS PALAIS** (CBM LPPA-77).

The last two installments in the Condor CD series have arrived. **DIG IT** provides quality dubs of familiar tracks with nothing new except a **FORETASTE**-esque dub of **Can't Buy Me Love** referred to as an "original studio recording." **SOMETHING TO HIDE**

features take 25 of **Strawberry Fields Forever** in its first Condor appearance, and it's very good quality indeed. Unfortunately, the remainder of the CD contains filler of the worst kind: *Lost Lennon* tracks dubbed from **OFF WHITE**—complete with sound effects, and **ABBEY ROAD** tracks most likely taken from a vinyl pressing of **NO. 3 ABBEY ROAD**. There's also an alternate version of **Let It Be**, but it's in mono! A stereo version appears on **GET BACK SESSION** (Lemon X-10069). The mono version previously surfaced on the **OB-LA-DI, OB-LA-DA LP**.

I also obtained a mono copy of **ABBEY ROAD** on Parlophone, but issued in Cairo. The pressing is poor, but it appears that the mix is basically the same as the stereo, suggesting that it was mastered in mono at the affiliate level. There are two curious edits, however: **I Want You** fades out here at 6:36, and **Her Majesty** fails to appear at all.

PS: Rumor has it that **SESSIONS** and **STRAWBERRY FIELDS FOREVER** from the Condor series are already out-of-print.

*Thanks for another great letter, Ted, and for saving me a load of work! Regarding the Condor series, as far as I can tell, they are all out of print in the sense that some dealers may still have some, but they may not be able to get any more; I'm told they move very quickly. That's fine by me, since I think they're all a tremendous disappointment and waste of money, and I've hesitated to even review them in any depth here. Regarding the mono mix of ABBEY ROAD, Captain acetate has one too, I think, but from South America. Also a McCARTNEY. I've never asked him about specific differences, but I'm sure he'll be interested enough now to let me know.*

## REVIEWS

New—I mean NEW—material has been rather scarce lately, and we don't have a lot of titles to review this issue, so I thought we'd try something different.

Three different people, three different personalities, three different viewpoints.

Two different albums.

Vote for your favorite. The winner will receive an all-expense paid trip across the street!

### WITH A LITTLE HELP FROM MY FRIENDS

RINGO STARR

Starlight records, SL87018

Full color jacket, with track listing on the

back.

#### Side A

**I'm The Greatest** (Lennon) (3:25)

different vocals during fade

**Hold On** (Newman) (3:46) alternate mix: more horns, less piano

**Photograph** (Starkey-Harrison) (3:55) take 1; alternate mix: more chorus, less orchestra

**Sunshine Life For Me** (Sall Away

Raymond) (Harrison) (2:45) take 127;

alternate mix: more prominent guitar

**You're Sixteen** (Sherman-Sherman) (2:58) take 2, with countdown; appears to be identical to the commercial version

**Six O'Clock** (P. McCartney-L. McCartney) (2:11) reprise, overdub take 4?

#### Side B

**Oh My My** (Poncia-Starkey) (4:44)

take 2, with countdown; extended version

**Hold On** (Newman) (3:48) alternate

mix: no whistle in intro, almost no lead guitar or percussion; lots of rhythm guitar

**Six O'Clock** (P. McCartney-L. McCartney) (0:51) overdub take 5, with countdown; false start for overdubs

**Six O'Clock** (P. McCartney-L. McCartney) (4:21) overdub take 9, with countdown; no reprise; Vini Poncia's acoustic guitar and percussion seemed to be mixed

way down

**Oh My My** (Poncia-Starkey) (0:04)

overdub take 12, false start

**Oh My My** (Poncia-Starkey) (4:45) overdub take 13

**Six O'Clock** (P. McCartney-L. McCartney) (2:13) reprise, overdub take 1?

**Six O'Clock** (P. McCartney-L. McCartney) (2:39) reprise, overdub take 5?

(includes part of actual song)

**Six O'Clock** (P. McCartney-L. McCartney) (1:58) reprise, overdub take 7?

(early fade)

#### SOURCE:

Mar-Jul 73; outtakes from the **RINGO** sessions; produced by Richard Perry.

#### SOUND QUALITY:

Excellent stereo.

#### COMMENTS:

*Belmo:*

**WITH A LITTLE HELP FROM MY FRIENDS** is the latest in what promises to be the year of Ringo bootlegs. I had expected to be disappointed by the bootleg of Ringo's best and most commercially-successful album. However, overlooking a couple of monotonous tracks, I found some real gems here.

**Sunshine Life For Me** has some rousing playing by guest musicians George Harrison,



Robbie Robertson, Levon Helm, Rick Danko, David Bromberg, Garth Hudson and Klaus Voorman. This version has a lot of kick to it, the singing isn't half bad, and I like it a lot better than the released one.

**Hold On** (the actual title is **Have You Seen My Baby**), take 1, sounds great. Marc Bolan's guitar comes through nicely to add a bang-a-gong to this song penned by Randy Newman.

**Six O'Clock** appears, in part, six different times, but it is take 9 which deserves a close listen. There you can hear Paul and Linda doing their thing, and having a good time doing it. If I'm not mistaken, this is the version which has appeared on some past bootlegs.

Noticeably absent are alternate takes of **Devil Woman**, **You And Me Babe** and **Step Lightly**. Sound quality overall is generally good; however, the sound occasionally cuts out and the volume increases in some spots.

For Ringo collectors this album (featuring an exact color replica of **RINGO**'s front cover) is a welcome addition as it fills some gaps with new and previously unbooted material.

*Doug Sulpy:*

One of the most fascinating things about listening to early drafts of an artist's work is the opportunity to hear the performer "let his hair down," so to speak, without so much attention, perhaps, to getting that "perfect" take. McCartney's outtakes, for example, are almost invariably superior to the legitimate releases just because these early takes and mixes have a definite kind of life to them before the engineers, the guys with the charts and the over-producers have a chance to massage it away.

Unfortunately, this album isn't like that. Here, we simply have early versions of expertly-crafted product, in various stages of completion—the result of calculation, it seems, more than inspiration. Again and again, for instance, we hear vocal overdubs for Mc-



Cartney's "spontaneous jam" at the end of Six O'Clock (which was omitted from the vinyl copies of the legitimate album anyway). All of the takes here are very close to the final product, and none is particularly interesting and enjoyable.

*L. R. E. King:*

And what have we here, **ULTRA RARE RINGO?** No, not quite.

While a talented performer (his drumming aside), Ringo needs a strong production hand. It should come as no surprise then that these people are professionals, and will rework a piece (even a "spontaneous" one) until it sounds right.

**WITH A LITTLE HELP FROM MY FRIENDS** lets us see a bit of how such a heavily-produced album comes together. Take 5 of Six O'Clock, for example, is apparently a false start of the overdubs of Klaus Voorman's bass and Ringo's drums. Paul sent Ringo a nearly-finished recording to work on, needing only lead vocals and a few overdubs to complete it. The commercial (on cassette only; it has also been bootied on **DOWN AND OUT?**, Melvin, MS10) version of the Six O'Clock reprise is greatly edited, and here we have a full-length version for the first time. The four versions here would seem to be either minor overdub takes (possibly Vini Poncia's percussion) or very slightly alternate mixes, thus ensuring the integrity of Paul's reputation for spontaneity (since his playing and vocals are identical on each version).

Whew, that was close!

Both takes of *Oh My My* here run almost 30 seconds longer than the LP version. *Hold On* (Side A) is a slightly different mix, while that on Side B is very different, with almost no lead guitar.

And so forth. These are essentially alternate mixes and overdub takes, from very late in the sessions. The differences are often subtle, but certainly not without interest.

## LIVE IN NEWCASTLE, 1973

PAUL MCCARTNEY AND WINGS

Starlight Records, SL87017

Black and white jacket, with track listing on the back.

Side A (27:58)

Intro, tuning

Solly (McCartney)

Big Barn Bed (McCartney)

When The Night (McCartney)

Seaside Woman (L. McCartney)

Wild Life (P. McCartney-L. McCartney)

Little Woman Love/C Moon (P. McCartney-L. McCartney)

Side B (28:30)

Maybe I'm Amazed (McCartney)

My Love (McCartney)

Live And Let Die (McCartney)

The Mess (McCartney)

Hi, Hi, Hi (McCartney)

Long Tall Sally (Johnson-Penniman-Blackwell) with Brinsley Schwartz

### SOURCE:

10 Jul 73, Newcastle City Hall, Newcastle, England.

### SOUND QUALITY:

Good to very good stereo; some surface noise.

### COMMENTS:

*Belmo:*

Sixteen years after the fact, McCartney's 1973 Newcastle concert has finally been pressed on vinyl. Recorded live in July, 1973, the lineup for Wings was Paul and Linda McCartney, Denny Laine, Henry McCullough and Denny Seiwell.

The album's liner notes state: "The source of this material is a rare acetate which may represent an unreleased Apple LP from 1973." Hmm. This is the first I've heard of the "acetate." A tape of this show has been around for a long time and is said to be clean and sharp sounding (I do not have the tape, so I am unable to verify this). The album, which contains some rousing performances by Wings, suffers from a lack of highs and has a muffled quality to it.

This is certainly an album for McCartney loyalists; however, there are better quality live albums (e.g., **WINGS IN SCOTLAND**) from Paul's 1973 tour, should you want an early Wings concert.

By the way, the black and white jacket features the *Rolling Stone* photos, taken this Spring of Paul posing with a standup bass. It would've been nice if the bootleggers had at least used photos from the correct time period. Complaints to the Queen can be sent to: Starlight Records, Chicago, Illinois, 60609.

Let us know if you hear from them.

*Doug Sulpy:*

Boo! Hiss!

Now, it's not too often you'll catch me saying good things about Paul McCartney (particularly live!), but Newcastle 1973 is an enjoyable tape, marking the last performance of Paul's 1973 tour. The songs—if not exactly Beatles quality—are not nearly as obnoxious as the infantile commercial pabulum Paul was to pass off to audiences a few years later. The band is fairly together (or at least not as obviously sloshed as they were during the '72 tour), and Linda even gets to do *Seaside Woman*. What more could you ask? Well, that's where the "Boo! Hiss!" business comes in.

This show has been around for years, taken from a cassette made from an acetate. The quality is excellent (if slightly noisy—check out *Long Tall Sally* on **CLASSIFIED DOCUMENT** to see what I mean). Unfortunately, the bootleggers did a poor mastering job on the tape, so that this sounds more like a vintage tv broadcast than a soundboard concert tape.

It's too bad our friends in Holland are no longer in operation, or we may, perhaps, have had a definitive version of this show. It deserves better than this murky release.

*L. R. E. King:*

This LP is, for me, a noticeable upgrade from my cassette copy, so I can't really complain too much about the sound quality. Perhaps it has been around for years, but I only got mine last Fall, and I imagine that there must be hundreds of other fans out there who have never heard it and will be glad to, even if the sound is less than pristine. We can't have **ULTRA RARE TRAX** every week.

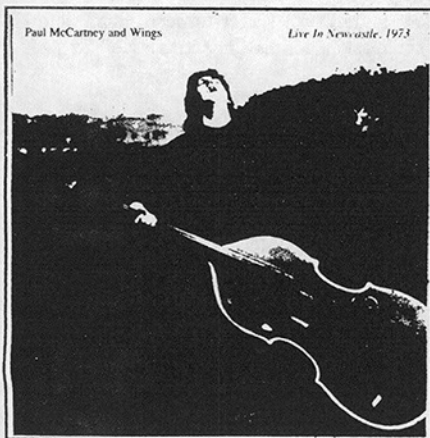
Why not? Just because they'll spoil our appetite? Too late.

Several shows on this tour may have been filmed (possibly for the long-shelved *Bruce McMouse Show* project), and at least one fully-produced concert video (in stereo) is now said to be around, although (as usual) I have yet to meet anyone who actually has it.

## FROM THE CAPTAIN'S 'TABLE

THE WORD ... ACETATE  
by Captain Acetate

Howdy, fellow Beatles collectors! Welcome to the world of very expensive, very desirable and very cool Beatles records. No, I'm not talking about the second edition reissue from September 4, 1973, Odeon blue label, matrix number 34-360 or 34-36043B, mono mix of *This Boy*, which contains and extra 1/



Paul McCartney and Wings

Live In Newcastle, 1973

32 of a second of fadeout (Just kidding!). I'm talking about acetates—the rarest demos in existence. To acquire these wondrous, fragile little beauties one must be a very brave, non-compulsive, non-addictive, unable-to-be-swayed-by-any-ol'-engineer kinda guy... and have lots of money.

That's only for starters. In most cases, you'll also have to cultivate a tolerance for out-of-tune and inappropriate snap-crackle-and-pop percussion invading each song. "Sure," you say. "Acetates are obviously the most collectible byproducts of the recording process." No? Okay, then here are a few more angles on acetates which may change your mind.

Acetates are circular, flat, aluminum discs which are precisely coated on both sides with a methylcellulose lacquer which produces a shiny, flat, hard surface. These "blanks," as they are called, are then shipped from the factory to the studios, where they are used (cut directly from tape) in various stages of the recording process, for works in progress and test pressings, as well as pressings of finished masters.

For example, after the Beatles had recorded a song and they, along with George Martin, had prepared a rough mix of the track, it was quite common for a few acetate copies of this mix to be cut. That way the Beatles, George Martin, Brian Epstein, Mal Evans et al. could hear what they had done. Usually, no more than twelve copies of any given version were cut onto acetate.

Now it gets even better.

This is such a secret, impossible mission that the acetates even "self-destruct." When you've played an acetate for the sixth time, there will be a noticeable deterioration in sound quality. Why? Because the lacquer is fragile and breaks down with a stylus pressure greater than 0.5 grams. This means that many of the acetates originally cut in the Sixties are presently destroyed or unplayable, making an already-rare item even scarcer. After all, any authentic Beatles acetate is at least eighteen years old today.

Alternate mixes and takes, finished masters, sessions, unreleased songs, publishing demos and more were commonly cut on acetate. According to Mark Lewisohn, some acetates contain material which no longer exists even in EMI studio archives. For example, the unreleased acetate version of *A Day In The Life*, first bootied on *IT WAS TWENTY YEARS AGO TODAY*, is not on tape at Abbey Road.

Most acetates have custom recording studio labels with typed or handwritten titles on the label. Some acetates bear no label. Ninety percent of the known authentic Beatles acetates have one of the following labels

(depending on when, where and for whom they were cut): (1) Dick James Music; (2) EMI disc; (3) Apple Corps, Ltd. Custom; (4) Capitol Records. But don't be fooled! I have seen and heard of many other authentic, different labels on Beatles acetates—from ATV to Audiodisc. And remember, only the studio name is actually printed on the label.

No accurate ledger of how many or even what titles were actually cut on acetate exists. Over the years, EMI disc acetates of almost every Beatles song have surfaced (even some unreleased songs, such as *Not Guilty*). *The Beatles: Recording Sessions* lists many orders for acetates, cutting times, versions and titles, and purposes for cutting. But it is by no means complete. Just 'cause it ain't in Lewisohn don't mean it don't exist!

Listed on page 12 are some Beatles acetates which have recently been sold at auction. The list will give you a pretty good idea of what has surfaced and what it's worth (although some of these prices are years old). These are all authenticated pieces.

When you've finally saved up your pennies, and turned them into English pounds—so that you can be the only kid on your block with the 27-minute *Helter Skelter* on a ten-inch, two-sided EMI disc acetate—keep in mind that acetates are often counterfeited and sold as authentic items. All you need is a cutting machine (easily affordable), some blank acetates (easily ordered), and some old (or counterfeited) EMI disc blank labels, and you're in business. Every day honest collectors are ripped off by slimey worms who sell two-day-old counterfeits as 20-year-old, authentic items. It sucks, and in a future column I'll detail the anatomy of a rip-off.

In the meantime, here are some more guidelines to keep things honest:

- 1) Know your source. Who are they? How did they acquire the disc? Do they have good business references? Are they honest?
- 2) Get authentication. Before I'll buy (especially through the mail), I require a document of authenticity and a photocopy of the label. If it's an "unreleased" version, prove it.
- 3) Do as little business through the mail as possible. Meet the seller, look at the disc. It should look as old as it's purported to be.
- 4) When dealing through the mail, never pay 100% up front. Send half. When you have the acetates in hand, and you're satisfied, then send the remainder.
- 5) The big auction houses are safe. Sotheby's, Christie's and Phillips' specialize in authentic items (as on the list), and they guarantee them.
- 6) Don't trust anything from South America. Many bootleg acetates come from Brazil,

Argentina, and so on.

- 7) If you hear the word "engineer," forget it. Far too many bogus acetates "come from engineers."

In future columns, your Captain will drop many more pearls of wisdom about his favorite collection—the only legal way today you can acquire unreleased Beatles material. Meanwhile, please feel free to write me, care of Storyteller, with your questions, thoughts, feelings and especially information on acetates in your own collections. I'm a trader, so let me know what you have. Or you could just send the acetate...

Until we meet again, this is Captain Acetate signing off, somewhere across the universe!

## Coming Up

We ran out of room, so the look at *CAN'T FIGHT LIGHTNING* will have to wait until next issue. We also had to bump our Page Three Girl this time. Sorry about that, Barbara! Volume 3 Number 3 will also feature Belmo's full-length article on the Essential Beatleg Collection. I've heard rumors of some new Euro LPs and—who knows—maybe some *ULTRA RARES*.

Arriving too late to be included were the *IMAGINE: THE ALTERNATE ALBUM CD*, and the UK bootleg version of *CHOB*. Next time for sure; the same with *THE CHRISTMAS ALBUM CD*.

Meanwhile, a couple of real treasures have fallen into my hands, and since I have extras I'd like to use them as prizes in a contest: a set of the 2-LP promotional sampler for TSP CDs, *A SLICE OF SWINGIN' PIG*, with a really neat, full-color promotional poster. The problem is, I don't have the faintest idea what kind of contest to run. Maybe I'll have that worked out by next time too.

Don't forget to send your audio submissions for the Christmas issue!

## VERY LAST MINUTE NEWS FLASH!

*ULTRA RARE TRAX VOL. 3* and 4 from *THE SWINGIN' PIG* are out on CD. First reports have them as essentially a rehash of non-TSP *ULTRA RARES*, with only one new track in the set, and no appreciable gain in sound quality. We will have full coverage on the next issue, out in about thirty days. See you then.



## SOME ACETATES AND THEIR PURCHASE PRICES

[NOTE: this is not the Captain's collection, and these are not being offered for sale!]

| TITLE                                         | LABEL               | YEAR      | DESCRIPTION                                            | PRICE in £ |
|-----------------------------------------------|---------------------|-----------|--------------------------------------------------------|------------|
| That'll Be The Day/In Spite Of All The Danger | [private]           | 1958      | Quarrymen, first disc                                  | 10,000+    |
| Hello Little Girl/Like Dreamers Do            | Decca               | 1 Jan 62  | Decca audition disc                                    | 2500       |
| Some Other Guy                                | [private]           | 1962      | Cavern performance sold by NEMS in 63                  | 1100       |
| Like Dreamers Do                              | Dick James Music    | 1962      | John & Paul, demo                                      | 1000       |
| Do You Want To Know A Secret                  | Dick James Music    | 1963      | John & Paul, demo                                      | 350        |
| Bad To Me                                     | Dick James Music    | 1963      | John, solo, demo                                       | 140        |
| Little Child                                  | Dick James Music    | 1963      | John & Paul, rough version                             | 380        |
| This Boy                                      | Dick James Music    | 1963      | demo                                                   | 180        |
| Love Me Do                                    | Tollie Records      | 1963      | released version                                       | ?          |
| BEST OF THE BEATLES                           | Capitol Records     | 2 Jun 64  | VeeJay material for proposed Capitol LP—never released | 2000       |
| One And One Is Two                            | Dick James Music    | 1964      | John & Paul, demo                                      | 250        |
| Yesterday                                     | Dick James Music    | 1965      | Paul, solo, demo                                       | 520        |
| 12-Bar Original                               | EMIdisc             | 13 Dec 65 | Beatles, unreleased song (6:41)                        | 1430       |
| Yes It Is                                     | EMIdisc             | 16 Feb 65 | Beatles, released version                              | ?          |
| I Am The Walrus                               | EMI disc            | Sep 67    | Beatles, alternate version, no vocals                  | 250        |
| [MAGICAL MYSTERY TOUR]                        | EMIdisc             | 1967      | set of 4, includes Aerial Instrumental                 | 450        |
| The Fool On The Hill                          | EMIdisc             | 6 Sep 67  | Paul, solo, demo                                       | 680        |
| Across The Universe                           | EMIdisc             | 1968      | unreleased mono mix of WWF version                     | 500        |
| interview                                     | EMIdisc             | Jun 68    | John, by Kenny Everett                                 | 260        |
| Revolution 9                                  | EMIdisc             | Jun 68    | Beatles, unreleased version                            | 880        |
| Revolution 9                                  | EMIdisc             | Jun 68    | Beatles, unreleased version                            | 500        |
| Goodbye                                       | Dick James Music    | 1968      | Paul, solo, demo                                       | 140        |
| The Long And Winding Road                     | EMIdisc             | 1969      | Paul, solo                                             | 400        |
| The Long And Winding Road                     | EMIdisc             | 1969      | Beatles, released version                              | 260        |
| Get Back/Across The Universe                  | EMIdisc             | 1969      | Beatles, released versions                             | 495        |
| The Beatles & Yoko                            | Apple Corps, Ltd.   | [1969?]   | ?                                                      | 350        |
| Cold Turkey                                   | Bell                | 1969      | POB, released version                                  | 150        |
| THE CHRISTMAS ALBUM                           | Apple Corps, Ltd.   | 1970      | Beatles, released version                              | 350        |
| Apple Scruffs                                 | Apple Corps, Custom | 1970      | George, released version                               | 130        |
| Bangla Desh                                   | Capitol Records     | 1971      | George, released version                               | 80         |
| (Just Like) Starting Over                     | PRT Studios         | 1980      | John & Yoko, released version                          | 250        |
| THE BEATLES LIVE AT THE HOLLYWOOD BOWL        | Apple Corps, Ltd.   | ?         | [the commercial release?]                              | 350        |

## BEATLEG ADS ARE FREE TO SUBSCRIBERS

I AM ABLE to supply the entire 14-part *The Beeb's Lost Beatles Tapes* in excellent quality from my reel-to-reel FM recordings. Would like to trade for Ultra Rare Trax and similar material.  
Mike Head, 5 Darnley Park, Weybridge, Surrey KT13 8EY, England.

WILL TRADE original 11-song CHOB for GET BACK JOURNALS (11 discs, boxed set, with inserts) in excellent condition. Also looking to purchase LET'S HAVE A PARTY and HARI'S ON TOUR CDs.  
Jim Berkenstadt, 917 Menomonie Lane, Madison, WI, 53704.

FOR SALE: RETURN TO ABBEY ROAD, LIVE AT ATLANTA (vg/vg+), BEAUTIFUL DREAMER, JOHN LENNON: LIMITED EDITION. Mint, except as noted. Offers please.  
Brent Smith, 2643 SE Maryland, Topeka, KS, 66605.

I'M LOOKING for someone to trade US bootleg CDs for European bootleg CDs. Also would like to buy US CDs.  
Werner Burkhart, Elilandstrasse 8, 8000 Munchen 90, West Germany.

BELMO needs your help! Will trade for VHS copies of Elvis Costello on Letterman and audio tapes of ALL THINGS MUST PASS sessions, Deep Blue (live), White Christmas (Ringo), Hendrix & Doors radio special (1988), Bevis Frond (anything), Shoes (best), and the Roogalators. Write first. Peace.

CDs FOR SALE. STARS OF 63, PARIS 1965, NOT GUILTY, 5 NIGHTS IN A JUDO ARENA, SONGS FROM THE PAST 3, 4, 5, HOLD ME TIGHT, \$20 each; BEATLES AT THE BEEB, set of vol.s 1-9, \$150. Limited quantities, so write first to reserve; shipping extra.  
Stanton, 1020 W. 1st St #66, Tempe, AZ, 85281.

AUCTION of all four Beatles autographs (1966); bed sheets slept on in Anchorage (1966). For sale: CHOB B CCCP (11 songs), \$40 + shipping. John Lennon, AP wire copy of his death (64 pages), \$12.50. For more info, call or write: SOUTHBOUND VINYL, P.O. Box 230669, Anchorage, AK, 99523-0669; (907) 349-4116.



The only Beatleg publication available with and without elastic legs.



## ULTRA RARE TRAX, VOL. 3 THE BEATLES The Swingin' Pig, TSP-CD-025

**Ob-La-Di, Ob-La-Da** (Lennon-McCartney) (2:42) This is the only certain new piece in the lot. It's the same basic take as the previously available calypso version from SESSIONS, but with fewer overdubs; the clarity is also much improved. The presence of the saxophones dates it as being worked on as late as 5 Jul 68 (the day the SESSIONS version was apparently finished), and it's unclear why a copy of this simpler version would still be around. Nevertheless, here it undeniably is.

**Tomorrow Never Knows** (Lennon-McCartney) (2:52) This is the bogus remix of the commercial version as featured on *The Lost Lennon Tapes*. Mildly interesting but utterly worthless.

**A Day In The Life** (Lennon-McCartney) (5:02) This is the usual commercial version with the clean intro; the notes say there is a section missing, but I didn't find anything different. Common.

**Yes It Is** (Lennon-McCartney) (2:43) Take 1, with rough vocal? Previously available.

**I Saw Her Standing There** (Lennon-McCartney) (2:54) Take 10, in excellent mono, but previously available.

## SO WHAT? BIG DEAL! ULTRA RARE TRAX VOLS 3 & 4

Bottom line: there is only one worthwhile new track to be found on these two skimpy CDs, and you have to ask yourself whether it's worth the price of admission.

It's sad to say, but *The Swingin' Pig* has, with the release of these two volumes, begun to play the same old bootleggers' game. You know, the one called "If we haven't put it out, then it hasn't been out."

**Norwegian Wood** (Lennon-McCartney) (2:00) Take 1, the previously available alternate version.

**Not Guilty** (Harrison) (3:11) The shorter, SESSIONS version. Previously available.

**Across The Universe** (Lennon-McCartney) (3:37) This is the "Hums Wild" version, as featured on *The Lost Lennon Tapes*, in excellent mono—with some slight surface noise.

**While My Guitar Gently Weeps** (Harrison) (3:22) Take 1, in very good mono (some distortion). The SESSIONS edit. Previously available.

**Ticket To Ride** (Lennon-McCartney) (3:21) The raw take of the commercial version; previously available.

## ULTRA RARE TRAX, VOL. 4 THE BEATLES

The Swingin' Pig, TSP-CD-026

**One After 909** (Lennon-McCartney) (3:13) This mono run-through from the GB sessions may or may not be new—it doesn't sound familiar, and I'm not going to listen to all the GB versions to find it—but even if it is, it's of extremely minor importance.

**A Taste Of Honey** (Scott-Marlow) (2:03) Mono; the raw version of the commercial take; previously available



**I Feel Fine** (Lennon-McCartney) (2:31) Despite the CD's notes, which claim that John's vocals are not double-tracked on this cut, they clearly are. This is the rough mix of the commercial version, apparently take 9 as an overdub onto take 7. Previously available.

**Yer Blues** (Lennon-McCartney) (3:59) The *Rock 'N' Roll Circus* performance, in mono; commonly available in stereo, putting this is mono is a giant step backward. And it's not even the Beatles. Phooey!

Blues jam (Lennon-Richards-Clapton-  
*continued...*)

## CONTENTS

| REVIEWS                        |    |
|--------------------------------|----|
| AUSTRALIA, 1964                | 2  |
| BORROWED TIME                  | 2  |
| DANMARK & NEDERLAND            | 2  |
| FROM THEN TO YOU               | 3  |
| HOT HITS COLD CUTS             | 3  |
| IMAGINE: ALTERNATE             | 3  |
| JOHN LENNON'S 31ST             | 3  |
| OUT OF THE BLUE                | 4  |
| VANCOUVER '64                  | 4  |
| ROCK IN RUSSIA                 | 5  |
| FEATURES                       |    |
| The Essential Beatles Bootlegs | 9  |
| COLUMNS, ETC.                  |    |
| News & Stuff                   | 4  |
| Letters                        | 8  |
| Coupon                         | 12 |
| Beatleg Ads                    | 12 |

Belmo's Beatleg News is published by Storyteller Productions, P. O. Box 77513, Tucson, AZ, USA, 85703, and is supported entirely by subscription and busking on street corners. All material is © by the respective authors, artists, etc.. You can reach L.R.E. at the above address, or Belmo at P. O. Box 91456, Anchorage, AK, 99509. Belmo had to get a P. O. box because a couple of readers decided to drop by his house unannounced. This is not done, okay? His career running a highly-successful moose and elk stud farm keeps him far too busy to entertain uninvited guests—especially during the rutting season.



Mitchell) (3:46) A mono excerpt from the *Rock 'N' Roll Circus* rehearsals (this is not "Her Blues"); probably from a *LLT* broadcast. Pretty tame stuff.

**Not Guilty** (Harrison) (4:22) The longest, most complete version; previously available.

**Get Back** (Lennon-McCartney) (2:10) Mono; the German-French run-through from the GB sessions; previously available.

**Mailman, Bring Me No More Blues** (Roberts-Katz-Clayton) (1:50) The original version, from the Apple studios, in mono; previously available.

**Do You Want To Know A Secret** (Lennon-McCartney) (1:58) Mono; the usual alternate overdubs, previously available.

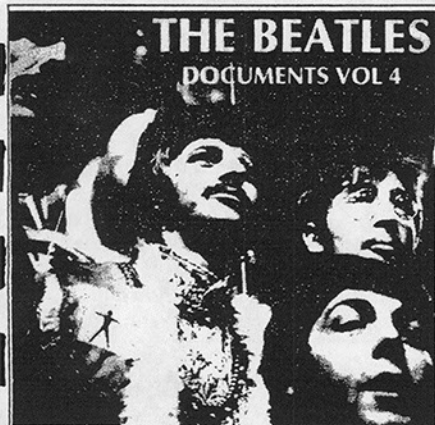
**All You Need Is Love** (Lennon-McCartney) (4:31) The *Our World* tv broadcast, in mono; previously available in this length.

#### SOUND QUALITY:

Excellent; stereo except as noted; as good as or better than has been out before. Still...

#### COMMENTS:

The words "rehash and padding" come to mind. So do the words "major disappointment." I cannot recommend these two titles. Maybe next time.



#### AUSTRALIA, 1964

##### THE BEATLES

Crocodile, BGCD 156

Adelaide 12 Jun 64 (10 songs), Melbourne 16 Jun 64 (6 songs) and 17 Jun 64 (9 songs); the supposed Sydney cuts (3 songs) are actually edited from Melbourne 17 Jun 64 (incorrectly attributed on **GREAT TO HAVE YOU WITH US**). The 16 Jun 64 Melbourne show is available complete and in much better sound on **LIVE IN MELBOURNE 1964 AND PARIS 1965** (Pyr-

mid, RFT CD 001).



#### BORROWED TIME

##### JOHN LENNON

Toasted, Condor 1967; compact disc.

**I Found Out** (Lennon) acoustic demo, **LLT V.12**

**Rock And Roll People** (Lennon) alternate take, **LLT V.6**

**Corrine, Corrina** (Williams-Chatman-Parrish) home performance, **LLT V.8**  
**Steel And Glass** (Lennon) alternate take, **SOMETHING PRECIOUS & RARE**

**Borrowed Time** (Lennon) Bermuda demo, **LLT V.10**

**How** (Lennon) alternate take, **LLT V.14**

**Tight A\$** (Lennon) electric demo, **LLT V.7**

**(Just Like) Starting Over** (Lennon) playback of first vocal take, **LLT V.5**

**Make Love, Not War** (Lennon) piano run-through, **LLT V.2** This appearance has an intro which seems to have been created by splicing in a piece copied from later in the tape.

**How Do You Sleep?** (Lennon) alternate take, **LLT V.2**

**Whatever Happened To...?** (Lennon) acoustic demo, **LLT V.3**

**Honey Don't** (Perkins) POB studio, **LLT V.6**

**Don't Be Cruel** (Blackwell-Presley) POB studio, **LLT V.6**

**Matchbox** (trad. arr. Perkins) POB studio, **LLT V.6**

**Dear John/September Song** (Lennon/Anderson-Weil) acoustic demo, **LLT V.3**  
**Crippled Inside** (Lennon) alternate take, **LLT V.10**

**The Rishikesh Song** (Lennon) acoustic demo, **LLT V.1**

**John Henry** (trad.) piano run-through,

#### LLT V.1

**My Life** (Lennon) Dakota, take 3

#### LLT V.5

**Mother** (Lennon) alternate take (with added chimes) **LLT V.11**

#### SOURCE:

All material previously available on LP.

#### SOUND QUALITY:

Excellent. Almost no surface noise.

#### COMMENTS:

See **OUT OF THE BLUE**, below.

#### DANMARK & NEDERLAND

##### JUNE 1964

##### THE BEATLES

Why Not Records, WN 3002

Here at last is something interesting from Europe, if you don't already have the material. First up is the 4 Jun 64 evening concert from the K. B. Hallen, Copenhagen. Copied from the rather rare **JOHN, PAUL, GEORGE AND JIMMY** (Wizaro, WRMB 501), the sound is poor to fair mono; the first song, possibly appearing here for the first time, and from another source, is terrible mono.

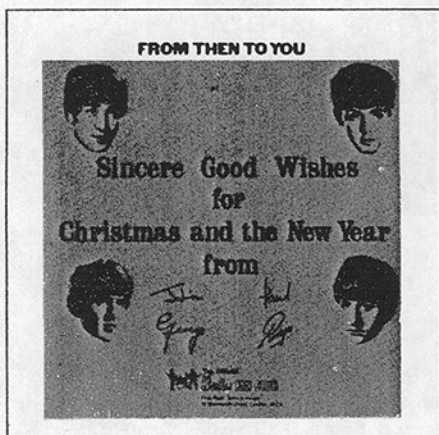


Next is the VARA tv performance from 5 Jun 64 (broadcast 8 Jun 64). It's taken from disc here, although it's commonly traded on video, and the sound quality is good to very good mono. It's notable because, although the Beatles mimed to their records (played over the p.a.), their mics were live, resulting in unique double-tracked vocals.

Finally we have five songs from the 6 Jun 64 evening show from The Netherlands. The versions here are taken from the Dutch

fan club LP *Die Beetles Tisen De Bollen* (Beatles Unlimited, BU 1-1984) with the Beatles' vocals mixed out; the result is basically an audience singalong. Does this mean that somewhere someone has a multi-tracked (stereo?) line recording of this concert?

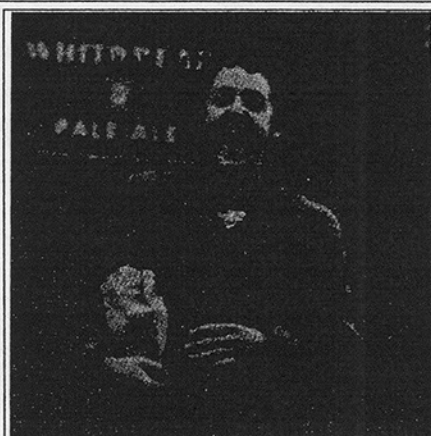
Still, the addition of this disc filled two important gaps in my collection.



**FROM THEN TO YOU  
(THE CHRISTMAS ALBUM)  
THE BEATLES**

BFC-6370; compact disc.

Although surface noise is noticeable, the sound quality here is better and fuller than on most of the counterfeits of several years ago. Despite the note of apology/explanation which accompanies this disc, however (if they are indeed from the flexis as claimed—more likely they are taken from an LP original), there is really no excuse for the skip which occurs early on in the first section. It's disappointing, but not awful and, with the LP out of print, this is the only way you can currently get the material. Note that the cover used is that from the British fan club release.



**HOT HITS COLD CUTS**

PAUL McCARTNEY

Toasted, Concor 1963; compact disc.

This is a copy of **HOT HITS COLD CUTS** (Hot Hits Records, SP-12). Sound quality is acceptable, but if you have the LP **COLD CUTS (ANOTHER, EARLY VERSION)** you already have this material.



**IMAGINE: THE ALTERNATE  
ALBUM**

JOHN LENNON

Sidewalk Music, SW 89009  
compact disc.

Imagine (Lennon) (3:11) LLT V.10  
Crippled Inside (Lennon) (3:49) LLT  
V.10  
Jealous Guy (Lennon) (4:07) LLT  
V.5  
It's So Hard (Lennon) (2:29) LLT  
V.10  
How Do You Sleep? (Lennon) (8:10)  
LLT V.2  
Give Me Some Truth (Lennon) (3:41)  
LLT V.14  
Oh My Love (Lennon-Ono) (2:28)

**LLT V.14**

How Do You Sleep? (Lennon)  
(5:55) LLT V.14

How (Lennon) (3:44) LLT V.14  
Oh Yoko! (Lennon) (5:51) LLT  
V.14

San Francisco Bay Blues (Lennon?) (0:46) excerpted from LLT V.14

**SOURCE:**

Jul 71, IMAGINE sessions, Ascot Sound Studios (Tittenhurst Park).

**SOUND QUALITY:**

Excellent stereo. Although there are indications of slight surface noise in places, the dynamics are much greater than on the LP counterparts.

**COMMENTS:**

I guess it was inevitable. Missing would be an alternate version of *I Don't Want To Be A Soldier, Mama*. No new material. Look for this to be out on LP.

**JOHN LENNON'S 31ST  
BIRTHDAY PARTY**

JOHN LENNON AND FRIENDS  
Rockin' Records, JLBP-01; compact  
disc.

Is the sound quality here really superior to that on *LET'S HAVE A PARTY*? Well, it does have a little more high end (and hiss), but I'd have to say they're pretty close. As for the extra cuts (at the end, after *My Sweet Lord* fades):

Imagine (Lennon) (0:50) vocals:  
Phil Spector

Oh Yoko (Lennon) (1:19) vocals:  
John & all (excerpt)

Note: this disc is not divided into tracks, which means you can't play parts of it.

**JOHN LENNON  
OUT OF THE BLUE**





## OUT OF THE BLUE

JOHN LENNON

Toasted, Condor 1968; compact disc.

Julia (Lennon-McCartney) solo acoustic demo, LLT V.11

Out The Blue (Lennon) early take, LLT V.13

Watching The Wheels (Lennon) late acoustic demo, LLT V.10

Jealous Guy (Lennon) alternate take, LLT V.5

Rock Island Line (trad.) electric version, LLT V.5

Here We Go Again (Lennon-Spector) acoustic demo, LLT V.6

Only You (Ram-Rand) John's version, no spoken interlude, LLT V.10

Cold Turkey (Lennon) acoustic demo, LLT V.6

Maybe Baby (Holly-Petty) Clock, acoustic, LLT V.8

Rave On (Westman-Tilghman-Petty) Clock, acoustic, LLT V.8

Move Over Ms L. (Lennon) early run-through, SOMETHING PRECIOUS & RARE

Send Me Some Lovin' (Price-Marascalco) acoustic, LLT V.10

It's So Hard (Lennon) alternate take, LLT V.10

Happy Xmas (War Is Over) (Lennon-Ono) acoustic demo, LLT V.12

Nobody Told Me (Lennon) alternate take, LLT V.11

I Found Out (Lennon) basic take, LLT V.11

Surprise, Surprise (Sweet Bird Of Paradox) (Lennon) acoustic demo, LLT V.10

Imagine (Lennon) alternate take, LLT V.10

Sexy Sadie (Lennon-McCartney) Kinfauns demo, LLT V.9

Mind Games (Lennon) alternate take, LLT V.7

Woman (Lennon) alternate take, LLT V.7

God Save Us (Lennon-Ono) acoustic demo, LLT V.5

Strawberry Fields Forever (Lennon-McCartney) LLT V.

### SOURCE:

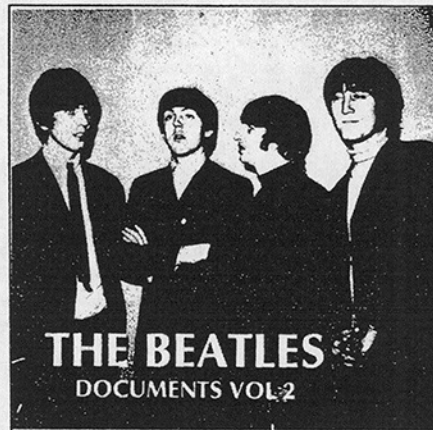
Varied. All material previously available on LP.

### SOUND QUALITY:

Excellent. Almost no surface noise.

### COMMENTS:

Two nice releases from Toasted/Condor. Although the material is hopelessly jumbled out of any kind of sequence, the sound quality is about as good as one could hope for. The cover for **BORROWED TIME** is excellent, while that for **OUT OF THE BLUE** is not. You probably already have the material.



## VANCOUVER '64/ WASHINGTON '64 THE BEATLES

Why Not Records, WN 3001

Contains the shows from Washington DC (11 Feb 64) and Vancouver (22 Aug 64), as the title says. Both are from disc (again, the video of DC is fairly common—so why, Why Not?) with surface noise.

## NEWS AND STUFF

### The Return Of Paulmania

Paul played a 90-minute "sneak preview" of his upcoming tour (half the show) on 24 Aug 89, at the Lyceum Theater in New York (he had done this before with Wings on 6 Sep 75 at EMI; the new band also performed a half-show in England). Included in the lineup were "most of" **FLOWERS IN THE DIRT**, **Band On The Run**, **Jet**, **Isn't That A Shame**, **Summertime**, **Can't Buy Me Love**, **I Saw Her Standing There**, **The Long And Winding Road** and **Let It Be**. Security was extremely tight (one source said there were 3 separate searches), but I hear that an audience tape was made anyway. The quality is said not to be terrific. Earlier that day, Paul and band

performed three songs live on FM radio (**Figure Of Eight**, **This One** and **Coming Up**) prior to a press conference. Pieces of video from the live **Coming Up** have appeared in numerous media hype/news shows.

I hear that ticket scalpers were asking in the neighborhood of \$750 for tickets to the tour's first gig at Oslo. Later Euro dates were more reasonably (!?) priced at \$100-\$200.

Paul's new CD/EP release contains three new (non-LP) cuts. **The First Stone** (McCartney), **I Wanna Cry** (McCartney-Stuart), and **I'm In Love Again** (Domino-Bartholomew). The first two reduce to thirteen the number of "unheard" cuts left over from **FLOWERS IN THE DIRT** (possibly twelve, if we include **The Long And Winding Road** B-side to the limited edition of **This One**), while the third is a new, non-LP **CHOBAS** sessions cut, originally performed by Fats Domino, which brings us to fourteen oldies (leaving six unheard).

Along the same lines, "Deep Ear" reports the following three titles recorded and copyrighted during 86-87: **Love Came Tumbling Down**, **Beautiful Night** and **Return To Pepperland**. The first two supposedly come from Paul's Summer 86 and Jul 87 work with Phil Ramone, and the last with (no surprise here) George Martin, Jun 87. These might be counted among the "rejected" tracks for **FLOWERS**, but I should point out that they have not been confirmed.

The BBC tv special on the making of **FLOWERS IN THE DIRT** is called **Put It There**, and it does contain a lot of interesting, unreleased music. However, don't go trading your 24-minute **Helter Skelter** for it, because it has been commercially released in the UK, and in an expanded form. It should be relatively easy to get an audio copy of, and will have a US release later this year; it is also scheduled for a broadcast on the Showtime cable network (which version is uncertain).

Here's a listing of some of Paul's recent Euro tv appearances, with material performed. All of this material is now starting to appear in tape-trading circles.

13 May 89, **Champs Elysee** (lip-synch)

**My Brave Face**

18 May 89, **Mensch Meier** (live)

**Put It There**

**Figure Of Eight**

19 May 89, **Wogan** (live lead vocals to studio tracks?)

**Figure Of Eight** (long version)

My Brave Face  
24 May 89, *Countdown* (live, stereo!)  
Are You Ready (ann. voice-over)  
How Many People  
My Brave Face  
17 Jun 89, *St. Vincent* (lip-synch)  
This One  
My Brave Face  
4 Aug 89, *Notte Rock* (studio, w/voice-over)

Twenty Flight Rock  
He also did one verse (solo, acoustic) of I Lost My Little Girl on the 25 Mar 89 edition of the BBC radio special, *McCartney On McCartney*.

Busy man these days.

Whew!

George Martin's AIR Studios in Montserrat reportedly suffered only minor damage from hurricane Hugo, and he is putting together a benefit album to help the island's residents, most of whom were not so lucky. The LP, on Chrysalis, is expected to be out by Christmas, and will contain previously released material by artists who recorded at AIR, including Paul.

### CHOB Update ROCK IN RUSSIA

PAUL MCCARTNEY

Broomfield Records, CARP-111

Black and white jacket, with song listing on the back. Label says "Broomfield Records present THE ROLLERS SHOW 'Songs As Old As Us'."

#### COMMENTS:

This is the UK pirate of the 11-song version, mentioned in previous issues. The sound quality is excellent stereo, with lots of highs and lows, and has probably been equalized.

Why I Want To Be  
Richer Than Paul McCartney:  
Beatles For Auction

Some really interesting items up for auction at Sotheby's recently. Quoting from the catalogue, with original punctuation intact (and thanks to James Brady and Captain Acetate for the info!):

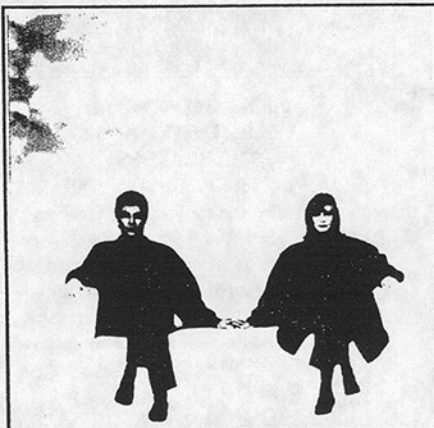
#### Lot 500

An Interesting Reel-to-Reel Tape Made by The Beatles in A Studio Control Room at EMI Abbey Road, July 1963, the recording made externally during a recording session by The Fourmost, with producer, George Martin, and engineer Norman Smith, and, appearing towards the end of the sequence, George Harrison and Ringo Starr, The Fourmost recording 'Hello Little Girl' given

to the group exclusively by Lennon, the composer, The Fourmost recording another song, probably 'Little Egypt' (never released), and Billy J. Kramer recording at Abbey Road, and two alternative, unreleased takes of 'It Won't Be Long.'

The recording of 'Hello Little Girl' by The Fourmost took place on 24th July 1963, halfway through The Beatles week long residency at Weston-super-Mare. It would appear, therefore, that The Beatles left Weston-super-Mare on the morning of 24th July, attended the recording session in the afternoon, then rushed back again to appear on stage for their first house about six o'clock the same evening.

This, together with lots 501, 507, 515 and 525 compile tape recordings made by The Beatles in 1963/64 on a portable tape recorder which they carried with them. The recordings include George Harrison composing his first song 'Don't Bother Me',



several attempts by John Lennon alone at recording 'If I Fell' and the group in conversation, at play and in the studio.

These five lots are sold without copy-right.

£5,000-8,000

#### Lot 501

An Important Reel-to-Reel Tape Recording Made by The Beatles, 1963 comprising John Lennon and Paul McCartney singing 'Tell Me True' and 'Over The Rainbow', and McCartney instrumentals, 'Michelle' instrumental (presumably played by Paul McCartney), 'Three Coins in a Fountain', nursery rhymes with a child (possibly Ruth and Paul McCartney), and John Lennon and Paul McCartney singing 'Rockin' and Rollin'

£15,000-20,000

#### Lot 507

An Important Reel-to-Reel Tape Recording Made by John Lennon, early 1964, com-

prising several attempts by John Lennon at a demo recording of 'If I Fell', taped solo by Lennon in a non-studio location, in this recording Lennon experiments with different keys and guitar patterns

£10,000-12,000

#### Lot 515

An Important Reel-to-Reel Tape Recording Made by George Harrison, mid-1963, comprising George Harrison composing his first ever song 'Don't Bother Me' together with guitar exercises, recorded in a Bourne-mouth hotel room in August 1963

£10,000-12,000

#### Lot 525

An amusing Amateur Reel-to-Reel Tape Recording Made by The Beatles, July 1963, comprising George Harrison, Paul McCartney and Gerry Marsden (joined near the end of the sequence by John Lennon) reading from The Bible in their own and assumed voices, together with the hymns 'The Lord Is My Shepherd' sung by John Lennon and 'There Is A Green Hill' sung by the assembled company, followed by Gerry Marsden in a vehicle asking passers-by for directions to various places in town, towards the end of this section it becomes apparent that George Harrison and John Lennon are also with Gerry Marsden.

This tape was recorded at Weston-super-Mare during the week of 22-27 July 1963 when The Beatles and Gerry and the Pacemakers shared a twice-nightly six-day concert residency at the town's Odeon Cinema. Both groups stayed at The Royal Pier Hotel and the recording could have been made in one of the hotel bedrooms reading from a Gideon Bible

£5,000-8,000

Only lots 500 (£5720) and 525 (£6050) sold. Also sold (£770) was a Dick James acetate of an alternate mix for Yesterday, featuring "certain recording effects on Paul's voice."

#### If You've Got Trouble...

At an Oakland record show in August, two people were busted by local police with the help of the RIAA. One, a local retailer, was merely ticketed (but on a felony count); the other, a well-known collector and memorabilia dealer, was reportedly arrested and taken away in handcuffs (this is apparently not the first time he has had difficulties with the authorities). Bay-area busts earlier this year on California's new, harsher law resulted in little more than minor fines. Nothing more has been heard since the initial information reached me.



... You Don't Have As Much Trouble  
As... Capitol?

I get a fair number of clippings (thank you!), and this one came from my mother-in-law. Really. It's from the *Orlando Sentinel*, for 21 Sep 89, by Greg Kot and is © *The Chicago Times*. The larger article itself deals with rock merchandising (how much for a Rolling Stones jacket?!), but it does have something of interest to us:

*That suit [against Capitol for allowing Nike to use their recording of Revolution for tv ads] soon became a pawn in a much larger legal action, in which the Beatles were suing their own company for bootlegging albums. Capitol claimed that it had "scrapped" or melted down 19 million albums made by Beatles members because they had been returned unsold by retailers. The Beatles contended that Capitol had in fact sold the records and was hiding the profits behind the "scrapping" paperwork. A 1980 audit revealed that, according to Capitol's own records, the company continually scrapped and remanufactured the same Beatles albums. Eliot [Mark Eliot, author of the recently-published *Rockonomics*] reported. Why, the Beatles wondered, would Capitol reuse the vinyl from destroyed albums to re-press the same album.*

*In 1988, the New York State Supreme Court overruled a lower court and held that the Beatles could pursue their \$80 million bootlegging claim against the record company.*

Holy Toldeo!

Another One Bites The Dust

I am pleased to report that "I Hate To See The Evening Sun Go Down" is indeed the first line from *St. Louis Blues*, by W. C. Handy. This confirmation comes too late to be properly included in *Fixing A Hole*. Another piece of interesting GB sessions info comes from some digging I was doing through some '65 back issues of *Billboard* (where I also found that interesting announcement printed to the right). Billy Preston recorded *Don't Let The Sun Catch You Cryin'* sometime in the early '60s (VeeJay Oldies, VJ OL-306). I'm not absolutely certain that this was the version by Greene, done by the Beatles during Jan 69—as opposed to the Gerry & The Pacemakers version—but I think it likely, and it would explain how the song managed to appear during the GB sessions.

Lost Tapes update

Reader James Breedon writes me that my tapes were indeed missing material at the

beginning of Episode 7: a short bit where the Fabs introduce themselves, from the 11 Mar 63 Public Ear.

Remember Vinyl?

Word has reached me that **THE BEATLES AT THE BEEB VOL. 13** is now out on LP in Europe. No info yet on what it contains. I will be extremely pleased and surprised if it does not duplicate either what's already

## TAPES of the BEATLES Recorded in the Bahamas by Derek Taylor ARE NO LONGER AVAILABLE

from

PRESTIGE, INC.  
6290 Sunset Blvd.  
Hollywood, California

been out (**THE LOST BEEBS**) or lift material from *The Beeb's Lost Beatles Tapes*.

More Lost Ringo "Product"

In late July, the Associated Press carried an interesting story which many people seem to have missed:

ATLANTA—Former Beatle Ringo Starr, on his first U.S. tour in more than a decade, has succeeded in blocking the release of an album that he's displeased with.

The album, due to be released this

week, was put on hold Tuesday for 30 days by a Superior Court judge while lawyers for the rock star and a Memphis producer try to settle the issue.

Judge Ralph Hicks continued a temporary order Starr had obtained Monday, after he said he didn't like his drum performances and wanted to redub them before the album's release.

Starr also balked at a demand by CRS Records of College Park and producer Chips Moman of Memphis, Tenn., that he pay them \$146,239 to prevent release of the recordings, which Starr made in February and April 1987. Moman had rejected Starr's offer of \$100,000.

Starr's lawyers accused Moman of trying to release the album on an "unheard-of label" to take advantage of the former Beatle's concert tour, which began this month.

Attorney Jane Stevens said CRS Records, which Moman formed with a partner in April, could not handle the album "in a manner befitting an artist of (Starr's) stature."

Moman acknowledged that the label is new and operates out of his lawyer's offices. But he said he wants to put out the album before Starr has a chance to put out a live recording from his tour "and kill any chances I got of making anything off this product."

He also said he was frustrated by repeated efforts to reach the performer and by Starr's refusal to use any song from the album during his tour.

Starr conceded in his lawsuit that the original recording's quality was not up to his standards because Moman brought alcoholic beverages to the recording sessions.

Another story, appearing a bit later, has this to add:

Jane Stevens, an attorney representing Starr, said the album was recorded in 1987 with producer Chips Moman at a time when Ringo had a drinking problem. At that time, Stevens says, "no one was interested in releasing it and it basically sat for two years."

Starr has since gone through rehabilitation and recently started a national tour, she pointed out. "Moman decided to make an 11-th hour effort capitalize on the tour, and formed his own label, CRS, to release it."

Stevens said Starr feels "the product is not representative of his talents and abilities," and contacted Moman in April about the possibility of rerecording some of the material. Moman ignored the request, she said.

*Judge Ralph Hicks granted a 30 day restraining order July 25, barring CRS or Moman from releasing the album. A full hearing is expected to take place during that period, Stevens said.*

No news since then, although the 30 day period has long since expired.

# CAN'T FIGHT LIGHTNING

I keep promising to cover this, and I keep bumping the article because I never seem to have the room, so here's a quick run-down:

As Stanndard & Tobler explain in *Working Class Heroes*, CAN'T FIGHT LIGHTNING, recorded (at least in part) in Paris during Jul 80, was originally scheduled for US release in Apr 81, but Ringo's disagreement with CBS (distributor of Portrait, his label at the time) caused him to go label shopping. In the process, CAN'T FIGHT LIGHTNING was delayed. By the time Ringo found a label and got the album out (Nov 81, on Boardwalk), it had a new name (as the title track had been dropped) and a change in content. Lost were three songs: Can You Tell Me, Brandy and Can't Fight Lightning, replaced by Drumming Is My Madness, Back Off Boogaloo and Sure To Fall. The deleted title cut had a good riff and, while hardly a heavyweight, I think it showed promise. Here's what the original lineup (may have) looked like (many of the timing differences are due to my tape being too fast):

## Side A

Attention (McCartney) (3:07)

Private Property (McCartney) (2:38)

Nice Way (Stills-Stergis) (3:18)

Can You Tell Me (?) (3:17) Produced by Stephen Stills?

Can't Fight Lightning (Starkey-Bach?) (5:15) Produced by Ron Wood and Ringo Starr?

## Side B

Wrack My Brain (Harrison) (2:10)

Dead Giveaway (Starkey-Wood) (4:55)

Brandy (?) (3:51) Produced by George Harrison?

You Belong To Me (King-Stewart-Price) (2:01)

Stop And Take The Time To Smell The Roses (2:35) (Starkey-Nilsson)

The anonymous individual who sent me this tape (thank you!) said it would be out on disc soon, but that was several months ago, and I have yet to see it offered or hear of anyone who has seen one. Ringomania continues. Watch the skies!

## That Contest

I haven't really come up with a good idea for a contest to give away those promotional The Swingin' Pig samplers and poster. Instead, one lucky subscriber is going to receive them as a late Christmas gift. On Christmas Eve, our dog Noodle will pull a name from a hat containing those of all subscribers. Anyone whose check has cleared—no, no—reached me by December 23 will be eligible. Hope this seems fair. Good luck to everyone, but especially to you.

## Your Christmas Bonus

The way it looks now, there will still be a printed Dec-Jan issue, but only subscribers will receive the audio bonus. We will mail it sometime in December, so we will have to establish a cut-off date. If you've been thinking about subscribing but hesitating—your sick mother needs an operation—well, time's a-wasting. There will be no extra copies made!

## Couldn't Think Of A Header

If you are a serious Beatles video collector, you really ought to know about BEATLEMANIA! Film And Video Archives (c/o Stuart Payton, 7 Pine Walk, Manor Park, Uckfield, East Sussex TN22 1TU, England). He has a regularly-updated catalogue (free, but mail to U.S. requires 4 IRCs) which is probably the most complete anywhere. He sells and trades, VHS and Beta, PAL and NTSC, optical and digital transfers.

## Ultra Rare (Tyre) Trax?

Would you believe that the John Lennon psychedelic Rolls-Royce has been bootlegged? Well, the September issue of *Spy* carried an interesting article about the true history of the car, and it seems that there's at least one duplicate! While it's not strictly relevant to what we're about, the story makes me glad I only collect records and tapes.

## See De Updates

Thanks to several readers, I can now report the track listing for the DOCUMENTS 6-CD set. But I'm not going to, 'cause it's too boring and I haven't enough room—suffice it to say that there's nothing new in the lot. The only nice thing about this set is that it is in (more or less) chronological order. Analysis: save your money—unless you absolutely have to have every single release, in which case your money is better spent on psychological counseling. The same for the RECORDING SESSIONS set.

Other new (but unheard) CD information:

## ALL YOU NEED IS THIS!

THE BEATLES

Living Legend, LLRCD-034

Miscellaneous, commonly-available material, possibly lifted from various Toasted CDs. This was all we needed? Save your money.

## THE BEATLES AT THE BEEB, VOLUME 10

THE BEATLES

Pyramid, PY CD 024

Apparently duplicates the LP. A little late to be very impressive.

## THE BEATLES AT THE BEEB, VOLUME 11

THE BEATLES

Pyramid, PY CD 025

Apparently duplicates the LP.

## FROM US TO YOU

THE BEATLES

The Swingin' Pig, TSP-CD-015-2

Another collection of 59 various BBC tracks, in no discernable order; no obviously new material. Early reports have the sound quality similar to the BEEB sets. We may have an in-depth look next issue if I can find one cheap enough.

## LOOK WHAT WE FOUND

THE BEATLES

Living Legend, LLRCD 029

The Whiskey Flats (Philadelphia, 2 Sep 64?) show and the Munich (24 Jun 66) tv performance, with the usual accompanying interviews (London hotel, Bravo award). The Munich songs have been put together into one tape. Look what we already had!

## PERFECT BEAT

THE BEATLES

World Productions Of Compact Music, CD 028D019-2

The Whiskey Flats (Philadelphia, 2 Sep 64?) show, with an interview tacked on. The interview may have been previously available on EAST COAST INVASION. There's a nice picture on the back of George and Ringo smoking cigars, but it's hardly worth the price.

## ROCK AND ROLL MUSIC

THE BEATLES

Pyramid, PY CD 027

14 BBC cuts, apparently nothing new; said to be just disc two of *The Beatles At The Beeb: The Story Of Their Radio Career*.



# 300,000 BEATLES FANS CAN'T BE WRONG THE BEATLES

Living Legend, LLRCD 031

Music is the same as the LP, with some previously-available interview material thrown in.

I heard from one reader who says he has a GET BACK CD on which the rooftop performance sounds great, and not from a scratchy old boot. The copy I reviewed was listed as PCS 87080-2, but on rechecking I find the number to be PCS 70802. My copy sounds messy, just as it's supposed (?) to. Anybody know anything about a repressing which escaped me? Or was I just being too picky about the sound quality? The point was that there was no reason for the bootlegger to take it from a disc—it would have been much cleaner coming from a videotape (although still mono).

## Letters

### James Brady

In regards to the article 'Making Sense Of The Beatles' Early TV Appearances,' what doesn't make sense is the list of songs performed by the Beatles on the October 13, 1963 *Sunday Night At The London Palladium* show (I Want To Hold Your Hand, This Boy, All My Loving, Money, Twist And Shout).

Why would they plug songs they had not yet recorded (This Boy and I Want To Hold Your Hand were recorded four days later, on October 17; All My Loving and Money would not be released until November 22 on WITH THE BEATLES)? Mark Lewisohn's session notes indicate that the Beatles were not sure how to perform the songs, and This Boy started out having a guitar solo in the middle eight.

Those songs were not performed on the BBC until December 21, 1963 and were not included in the songs performed on the tour of Sweden. The cuts are probably from the January 12, 1964 *Sunday Night At The London Palladium* show.

But if this is the case, what was sung at the historic October 13th show?

*Good points. Unfortunately, and oddly, the Beatles Book Monthly for 63-64 makes no mention of the Palladium appearances, so that is of no help. I got my information from Wiener (A Recording History), who seems*

*to have gotten his from Bill Harry (Beatlemania). Harry is quite specific about the titles. He is also quite specific about the 12 Jan performance being filmed excerpts of two concerts performed earlier that day at the Palladium. Lewisohn accepts/confirms the 13 Oct track listing also for The Beatles Live! but makes no mention of any other 12 Jan Palladium performance except the one (live) which was broadcast.*

*So where does that leave us? I have no idea. If we're all wrong (entirely possible—even probable, given the arguments), then we need positive documentation to correct it. Anything else would just be more guesswork. Do I have any UK correspondents who might be able to dig through some old newspapers?*

### Greg Smith

After 38 minutes and a \$25 phone call to the folks at "Document," my verdict on the unique set of 6 CDs is: save your money for something really worthwhile, such as a donation to Jimbo and Tammy Baker. Document is now working on a video release (or so they say) of the Munich 66 broadcast, complete with the other acts that appeared on the show. You say you already have a nice copy? Well, they say they are working with a tv station to obtain access to the "original" films, and that the videos would be marked "EEC" to make everything nice and "legal." I guess we'll just have to wait and see if Document can pull this off.

In a previous letter to Belmo, I wrote that I felt that Act Naturally from the Shea film was lip-synched. During the song John and George are playing electric guitars, but you can still hear an acoustic guitar. Any thoughts?

*In late Feb 66, the Beatles admitted to having "overdubbed" some of the music for the film. To me it sounds like Act Naturally is lifted straight from HELP! Given the nature of the sound system, recording equipment, and the situation, I guess it's understandable. As for the Document film—well, they certainly don't have much of a track record. As you say, we'll have to wait and see.*

### Ron Watson

I am sending you a list of dates when I actually saw the Beatles appear at "The Cavern" and other venues locally, and a number of these are not shown in Mark Lewisohn's book, so you might find it interesting.

### 1961

14 Jul, Cavern, lunchtime  
04 Aug, Cavern, lunchtime  
14 Aug, Cavern, lunchtime  
11 Sep, Cavern, lunchtime  
13 Sep, Cavern, lunchtime  
21 Sep, Cavern, lunchtime  
29 Sep, Cavern, lunchtime  
16 Oct, Cavern, lunchtime  
01 Nov, Cavern, lunchtime  
09 Nov, Cavern, lunchtime  
21 Nov, Cavern, lunchtime  
18 Dec, Cavern, lunchtime

### 1962

05 Feb, Kingsway, Southport, evening  
20 Feb, Floral Hall, Southport, evening  
26 Feb, Kingsway, Southport, evening  
05 Mar, Kingsway, Southport, evening  
12 Mar, Kingsway, Southport, evening  
19 Mar, Kingsway, Southport, evening  
15 Jun, Cavern, lunchtime  
25 Jun, Cavern, lunchtime  
27 Jun, Cavern, lunchtime  
23 Jul, Kingsway, Southport, evening  
26 Jul, Cambridge Hall, Southport, evening  
28 Oct, Empire, Liverpool, evening  
30 Nov, Cavern, lunchtime  
07 Dec, Cavern, lunchtime

### 1963

1 Mar, Odeon, Southport, evening  
26 May, Empire, Liverpool, evening

*This is an excerpt from a letter actually sent to me over a year ago, but it turned up recently while I was digging through some papers, and I thought it was certainly interesting enough to print. The dates not in Lewisohn are those in italics. I do not know if ML has seen this list, or—if he has—had a chance to confirm the extra dates, but I will try to find out.*

### John Winn

I'd like to put my two cents' worth regarding the Condor CDs. I purchased HOLD MET TIGHT and NOT GUILTY (as per the instructions in "Are We Broke Yet?"), and was fully satisfied. I also bought NOT FOR SALE and DIG IT out of curiosity, and found nothing insulting or wasteful about them.

DIG IT, on the plus side, has an excellent version of Her Majesty from the GET BACK sessions (far superior to WONDERFUL PICTURE), plus a good, clean "Child Of Nature" demo, and several Strawberry Fields Forever takes, from tape source; and finally the full version of Dig It (well, almost full). Regarding Ted Pastuszak's

*continued on page 11*

## THE ESSENTIAL BEATLES BOOTLEGS

Compiled by  
Belmo & Doug Sulpy

Collecting Beatles bootlegs was once the hobby of a few fans active in the underground system of behind-the-counter and through-the-mail purchasing. Private collector tapes were also traded among a small handful of Beatles insiders. The bootleg albums of the early '70s were generally poor quality pressings but, as technology improved and the Beatles' popularity found a resurgence, bootlegs began approaching commercial quality. By the late 1970s and into the 1980s, Beatles bootlegs became slick productions, being mass marketed by quality-minded folks such as TMOQ, NEMS and Melvin Records. As we approach the 1990s, bootleg compact discs have inevitably gained prominence and favor among collectors.

Since the appearance of that first Beatles bootleg, **KUM BACK**, nearly twenty years ago, underground releases of the Beatles' music have grown at an astounding rate. By far the most bootlegged group in history, the number of individual titles is close to 900 and climbing.

Because collecting boots in these numbers is a very expensive proposition, and considering that many bootlegs duplicate and recycle the same material over and over again, how does one decide just what bootlegs to collect, and which ones to avoid? Generally, selection should be based on musical rarity, sound quality, entertainment value, packaging and cost.

Before going any farther we should clarify that these underground recordings of live concerts, radio, tv and film appearances, and studio outtakes are not to be confused with counterfeit recordings. Bootlegs normally contain material unavailable in a legitimate form, whereas counterfeits are copies of previously released material with the purpose of being passed off as the originals. Also be aware that a number of the titles reviewed here have themselves been reissued under other titles or by other companies. And, yes, bootlegs are illegal.

First, we'll look at the ten most desirable Beatles bootlegs for the neophyte collector. This list is based on two standards: (1) Historical importance; material that gives us a chance to understand where the Beatles came from, musically, and how they went about creating the greatest collection of music in Pop history. For example, the Quarry Men bootlegs showcase the embryonic Fabes working through a series of blues and pop standards. (2) Enjoyability; the trouble with some of the historically invaluable recordings is that they're not much fun to listen to. **GET BACK** outtakes and Quarry Men jam sessions take some getting used to. On the other hand, something like **ULTRA RARE TRAX** is so good that even people who have had little or no previous interest in unreleased Beatles recordings are amazed by them. (Note: average current market prices are included for reference. If you are paying more than an additional 20% of what is listed here, you are paying too much.)

### 1. THE QUARRYMEN AT HOME (BS 007); European bootleg, 1987. \$30. Reissued in the U.S. as **THE QUARRYMEN REHEARSE WITH STU SUTCLIFF SPRING 1960**. (Pre Beatle Records, VD-15/16) \$15. [Also available on CD under the original title.]

Side 1: Hallelujah! I Love Her So, One After 909 (version 1), I Will Always Be In Love With You, You'll Be Mine, Matchbox, Wildcat, Some Days, Thinking Of Linking.

Side 2: I'll Follow The Sun, One After 909 (version 2), Hey Darling, You Must Write Every Day, Moovin' And Groovin', That's When Your Heartaches Begin, Hello Little Girl, That'll Be The Day (1958; excerpt).

This bootleg gives us a fascinating and unique glimpse into the repertoire of the pre-Beatles, including two early versions of **One After 909** and a slew of songs available nowhere else, some of which may be Lennon-McCartney originals (Hey Darling, You Must Write Every Day). For those who can get past the mediocre sound quality and occasionally loose performances, this album is a treasure. Just don't confuse it with **LIVERPOOL MAY 1960**, a double album of inferior Quarry Men rehearsals. It is worth noting that some of the titles listed may not be the actual titles, but guesses by the bootleggers (e.g., Thinking Of Linking).

### 2. THE DECCA TAPES (Circuit Records, LK4438), 1979. \$12.

Side 1: Like Dreamers Do, Money (That's What I Want), Till There Was You, The Sheik Of Araby, To Know Her Is To Love Her, Take Good Care Of My Baby, Sure To Fall (In Love With You).

Side 2: Hello Little Girl, Three Cool Cats, Crying, Waiting, Hoping, Love Of The Loved, September In The Rain, Besame Mucho, Searchin'.

The Decca audition tapes first surfaced in the mid-1970s as a series of 45 rpm singles issued by an American fan club. By the end of the 1970s, these tracks had been gathered together on an album. Subsequently, most of the material was released in a long series of semi-official releases, and is even available on CD. The collector, however, will want to stick with the Circuit Records original, since it contains three McCartney-Lennon tunes (Like Dreamers Do, Hello Little Girl, Love Of The Loved) omitted from the Phoenix Records releases. The songs themselves are excellent quality mono and feature the Beatles performing a number of tracks unavailable anywhere else.

### 3. THE BEATLES AT THE BEEB (BEEB Transcription Records) 13 volumes (volumes 1-9 & 13, European; volumes 10-12, U.S.), 1987-89. \$15 each.

Between 1962 and 1965 the Beatles performed hundreds of songs for the BBC. Most of the best of these have been gathered together in a series of excellent albums, the first eleven of which are also available as CDs on Pyramid Records (\$25 each). Care to hear John Lennon singing **Honey Don't**? Fantastic live performances of **Some Other Guy** and **Thank You Girl**? Unreleased gems like **Soldier Of Love**, **Young Blood**, and **Lucille**? The sound quality varies from very good to excellent mono, and the performances are almost uniformly first class. This set is a real treasure, especially for the beginner, as over thirty of the titles were never commercially released by the Beatles.

If you just want a representative sampling of BBC performances, perhaps it might be better (and less expensive) to search out **BROADCASTS** (Circuit Records, LK4450) or the 3-LP copy of the original BBC radio special. Although both predate this series by a number of years, both contain a range of excellent quality BBC cuts.



4. STARS OF '63 (The Swinging' Pig, TSP-CD-005), compact disc, 1989. \$30.

I Saw Her Standing There, From Me To You, Money (That's What I Want), Roll Over Beethoven, You Really Got A Hold On Me, She Loves You, Twist And Shout; the CD is 22 minutes long and includes a short interview.

If you're looking for some early live Beatles with a kick to it, look no further than this set recorded for the Swedish radio program *Pop '63* at Karlaplanstudion on October 24, 1963. This concert has been around since the early 1970s and was one of John Lennon's favorites. Since that time it has appeared in excellent quality on the vinyl bootleg *AIRTIME* (Subway Records, MX4729), as well as on *JOHNNY AND THE MOONDOGS* and *SILVER DAYS*, and now in superb quality on this CD.

5. ULTRA RARE TRAX, Volumes 1-6 (The Swinging' Pig/Condor), 1988-89. Compact discs, \$30 each; 2-LP sets, \$20.

ULTRA RARE TRAX, VOL. ONE: I Saw Her Standing There (take 2), One After 909 (take 2), She's A Woman (take 2), I'm Looking Through You (take 1), If You've Got Trouble (take 1), How Do You Do It (take 2), Penny Lane (take 9), Strawberry Fields Forever (take 26), From Me To You, *Besame Mucho*, The Fool On The Hill (demo), Paperback Writer (take 2).

ULTRA RARE TRAX, VOL. TWO: Can't Buy Me Love (take 1), There's A Place (takes 3 & 4), That Means A Lot (take 2), Day Tripper (takes 2 & 3), I Am The Walrus (take 17), Misery (take 1), Leave My Kitten Alone (take 5), We Can Work It Out (take 2), A Hard Day's Night, Norwegian Wood (take 4).

ULTRA RARE TRAX, VOLS. 3&4: 12-Bar Original, Help! (takes 1-3 & 5), I Feel Fine (takes 6 & 9), Day Tripper (takes 1-3), We Can Work It Out (takes 1 & 2), Yes It Is (takes 1 & 2), One And One Is Two (demo), Do You Want To Know A Secret (take 8), She's A Woman (take 7), Hold Me Tight, Ticket To Ride (take 2), Yes It Is (take 14), There's A Place, A Taste Of Honey (take 7), There's A Place (take 11), I Saw Her Standing There (take 10), Misery (take 2-6).

ULTRA RARE TRAX, VOLS. 5&6: Lady Madonna (take 3), Rain (take 7), A Day In The Life (2 brief, alternate mixes), What's The New Mary Jane (take 4), All You Need Is Love (take 58), Norwegian Wood (take 1), Not Guilty (take 102), Because, Hello Goodbye (take 1), Paperback Writer (takes 1 & 2), Hey Jude (take 9), St. Louis Blues, Strawberry Fields Forever (takes 1-7, 25 & 26).

Paydirt: studio outtakes in master tape quality! If you're a newcomer to unreleased Beatles, this is probably the material you've been reading about in the media, and hearing on the radio. Unique, fascinating working versions of some of the Beatles' greatest songs, including radically different versions of *Can't Buy Me Love* and *Norwegian Wood*. These were originally released as two single CDs on The Swinging' Pig label, and later copied as a single CD named *BACK-TRACK* (as well as two different 2-LP sets). There is no difference in sound quality between the two, so the cost-conscious consumer might be better off opting for the reissue. *ULTRA RARE*s 3-6 originally appeared as two 2-LP sets on vinyl. These have recently appeared on CD on the Condor label under the titles *HOLD ME TIGHT* and *NOT GUILTY* (with some differences in track listings). If you purchase no other unreleased Beatles product, purchase these. Note that the new URT 3&4 CDs are not the same as the LPs of the same name.

6. LIVE IN PARIS 1965 (The Swinging' Pig, TSP-CD-008), compact disc, 1989. \$30.

Twist And Shout, She's A Woman, Can't Buy Me Love, I'm A Loser, I Wanna Be Your Man, A Hard Day's Night, Baby's In Black, Rock And Roll Music, Everybody's Trying To Be My Baby, I Feel Fine, Ticket To Ride, Long Tall Sally, Twist And Shout, She's A Woman, I'm A Loser, Can't Buy Me Love, Baby's In Black, I Wanna Be Your Man, A Hard Day's Night, Everybody's Trying To Be My Baby, Rock And Roll Music, I Feel Fine, Ticket To Ride, Long Tall Sally.

Two excellent concerts from 1965, together on one CD, in excellent sound quality. This is the best presentation of post-1963 live performances and, with 24 songs, it's not a bad deal for the money. Also recommended is *LES BEATLES A PARIS* (Neon 2C006 1956), a two-record set which contains the same material and includes a deluxe 24-page souvenir booklet. A bargain at \$18.

7. 1967 ("Parlophone" PCS1967), 1988. \$10.

Side 1: A Day In The Life, Strawberry Fields Forever, Only A Northern Song, Penny Lane, All You Need Is Love, It's All Too Much, A Day In The Life

Side 2: Magical Mystery Tour, The Fool On The Hill, instrumental, Blue Jay Way, Your Mother Should Know, I Am The Walrus, Christmas Time (Is Here Again)

Unlike other titles on this list, 1967 is a compilation album of material previously available on other bootlegs. However, it's probably the easiest way for a new collector to sample material available from this era, and includes several demos from *Magical Mystery Tour*, as well as the amazing acetate *A Day In The Life*. The jacket covers (there were two different) are alternate shots taken during the *SERGEANT PEPPER* photo sessions. The back cover features the lyrics to the songs, complete with Paul's cussing in the middle of *A Day In The Life*.

8. THE REAL CASE HAS JUST BEGUN (Core LTD RAS8611-1), 1988, LP, \$15. SONGS FROM THE PAST (Disques Du Monde, RC871968), 1989, compact disc, \$28.

If you want to hear a sampling from the ill-fated *GET BACK* period (January, 1969), this is probably your best bet, although some people might prefer one of the numerous bootlegs of the actual, unreleased *GET BACK* album. Those of you who have seen the movie *Let It Be* are in for a surprise here. The Beatles actually seem to be having fun—with spirited (if sloppy) runs-through of *One After 909*, *Oh! Darling*, and a terrific trio of Buddy Holly cover versions, along with any number of additional surprises. The LP and CD versions differ slightly in song content.

9. NO. 3 ABBEY ROAD NW8 (Horweite Stereophonie, AR-8-69), LP. \$30.

Side 1: Golden Slumbers, Carry That Weight, Her Majesty, You Never Give Me Your Money, Octopus's Garden, Maxwell's Silver Hammer, Oh! Darling, Something.

Side 2: How Do You Do, Blackbird, The Unicorn, Llena, Heather, Mr. Wind, The Walrus And The Carpenter, Land Of Gish (these songs are all informal studio performances by Paul McCartney and Donovan)

This album contains just about the only thing to emerge on bootleg from the Beatles' final period. Luckily, the quality on these handful of ABBEY ROAD outtakes is generally excellent, and it's interesting to hear the rough mix of Something with the extended minimalist jam at the end (omitted completely from the released version), and the longer version of You Never Give Me Your Money, which seems to run into an improvisation of At The Hop.

This material has been bootlegged a number of times, but it's listed here in its first vinyl incarnation. A new collector might find one of the more recent issues (such as RETURN TO ABBEY ROAD—NW8) more enjoyable since they present the ABBEY ROAD material with other studio material from that era. It's also available on a CD, SOMETHING TO HIDE (Condor 1992).

10. SESSIONS (Disques Du Monde, SS87 1967), 1988, CD (second issue), \$40.

Come And Get It, Leave My Kitten Alone, Not Guilty, I'm Looking Through You, What's The New Mary Jane, How Do You Do It, Besame Mucho, One After 909, If You've Got Trouble, That Means A Lot, While My Guitar Gently Weeps, Mallman Bring Me No More Blues, Ob-La-Di, Ob-La-Da, Christmas Time (Is Here Again).

The original SESSIONS was actually EMI's attempt at compiling an album of unreleased Beatles tracks, once planned for release in the early 1980s. It was probably during this period when copies of the Beatles' recording sessions were slipped through security at EMI, to later appear on ULTRA RARE TRAX. As such, this copy's superb sound quality places it above every other bootleg except ULTRA RARE TRAX. The highlights include Paul's demo for Come And Get It, Besame Mucho (from the Beatles' very first Parlophone session) and the fantastic acoustic version of While My Guitar Gently Weeps.

The original European vinyl pressing ("Odeon," OC 064 2402701) sounds better than the American CD (and costs about \$18), although several of the SESSIONS cuts appear on other bootleg CDs in better sound quality (such as ULTRA RARE TRAX) and on Condor's CD version (Condor, 1991). The first CD issue features a different song line-up from the vinyl, omitting several of the best songs, but including a fantastically clear version of That Means A Lot. This CD, however, was pressed in a limited edition of 500, and is probably too obscure and expensive for the average collector (about \$100)..

For years bootlegs received bad press in any number of circles. There have, of course, been bad quality boots—as well as outright forgeries and counterfeits—but those have since mercifully died and gone to vinyl heaven. Critics who minimize the importance of Beatles bootlegs overlook, or just ignore, the historical importance of the Beatles' music. Only on bootlegs can we hear how the Beatles created songs and how they evolved as musicians. Now, with the advent of the compact disc, bootlegs have emerged from the murky underground into the light of high technology. Critics can be silenced with just one listen to any of the albums listed above.

Letters, continued from page 8

letter, Can't Buy Me Love is not a "FORE-TASTE-esque dub;" it's simply the double-tracked in-studio version from Around The Beatles. On the minus side, both Across The Universe and The Walk are taken from scratchy discs; surely tape versions of these exist somewhere. Which leads me to...

**NOT FOR SALE:** Besides the great stuff this LP already had to offer, several *Lost Lennon* tracks are added, all excellent quality, including Yer Blues (R'n'R Circus), A Case Of The Blues (demo), and Across The Universe (from tape, presumably off the LLT show—the best quality version available). In addition, all the other material is untouched and excellent except—tragically—One After 909 (Mar 62 demo) from which the guitar solo has been edited.

Let's face it. Until EMI gets off their duffs and releases some outtakes, CDs like this are going to have to do. We'll probably have to wait until Paul, George and Ringo are dead before EMI will even consider digging into the vaults. Still, one hears rumors of official BEEB releases (in con-

junction with EMI, of course).

*As far as blaming EMI for not digging into the vaults: I'm not convinced. After all, if they could put out another ten new Beatles albums, don't you think they would? I think the real problem lies in (1) the Fabs either don't want it out because they're not happy with it, or (2) it's being used as a bargaining chip in negotiations with EMI. SESSIONS got very close indeed. Remember, it's a lot harder to do it legally than it is to just boot it.*

**Ted Pastuszak, Jr.**

With regards to the variations in Brian Matthew's intro's and outro's (*The Beeb's Lost Beatles Tapes*) which you've noted in Episodes 10 and 11, perhaps a comment made in the narration following Brian Matthew's interview in Episode 2 could help clarify the matter. Referring to Matthew's estimated listenership for *Saturday Club*, host Richard Skinner adds: "Those 25-30 million people would've been listening not only in Britain, but all around the world, as the last half hour of *Saturday Club* was also heard

every week on the World Service." Following that, you'll note that Matthew's intro to Long Tall Sally from the *Saturday Club* of May 25, 1963 is edited differently from the version that appears on AT THE BEEB, VOL. ONE. I don't know if this BBC World Transcription Service version of *Saturday Club* is the same as the Transcription Service edition called *Top Of The Pops*, although it would seem likely. (What a mess. I'm still not clear on it.)

Incidentally, I found it interesting that a number of the interviews in this series, such as Brian Matthew's and Bernie Andrews' recollections about Terry Doran's mynah bird, first appeared in printed form in Kevin Howlett's book, *The Beatles At The Beeb*.

(This one I can answer. Howlett's book was prepared at the same time, and using the same source material, as *The Beatles At The Beeb: The Story Of Their Radio Career special*; many of the interviews with *Beeb* personnel in *The Beeb's Lost Beatles Tapes* had thus already appeared, and were being recycled.)

continued on page 12



Letters, continued from page 11

I also enjoyed the feature on acetates. To expand a bit on the topic of rough mixes and demos, Mark Lewisohn recently discussed 7.5 ips tape demos which John would make at the end of each session. To quote *Record Collector* (in which the interview appeared):

"The Beatles would often run off reel-to-reel tapes of the songs they were working on; and on one such tape, made by Ringo during the recording of the White Album in 1968, and given to Peter Sellers, was auctioned at Phillips' last year, where it sold for no less than £2,300.

"The Sellers tape is a collection of works-in-progress—some tracks being identical to the released versions, others noticeably different. For a start, the tape contains Not Guilty in a version longer than the one planned for the SESSIONS project, and with what sounds like a different lead vocal.

(This is probably the version on the URT4 and NOT GUILTY CDs.)

"Then there are tracks like Goodnight with different orchestration; an alternate take of Everybody's Got Something To Hide, Sexy Sadie with some extra bars of guitar work in the middle of the fadeout, edited out of the final release; slightly different versions of Mother Nature's Son, Don't Pass Me By (longer than the LP cut), Blackbird and Wild Honey Pie; and several other songs that have studio chatter before and after, or in the case of Back In The U.S.S.R.—have extra aeroplane noises!

('Spect some of these mixes are similar to those which appear on the mono White Album.)

"These were rough mixes of songs that weren't finished, put together by Ringo as a special present for a close friend of the group. Ringo and John actually add noises and applause at several places on the tape, obviously intended for Peter Sellers' ears only. So it may well be that this tape is the only place where you could hear these alternate and remixed versions of the White Album material."

#### Mark Sokolski

I caught Ringo's show four times: at the Mann Music Center, Philadelphia, on 8/9; the Garden State Arts Center in NJ on 8/11, and at the Jones Beach Theatre on Long Island on 8/12 & 8/13.

At the Mann, E-Street Band drummer Max Weinberg played on the first and last three songs, when Ringo was down front singing.

At the Garden State Arts Center, Max played on the first three songs only. All hell broke loose at the end of the second set. After Billy Preston sang Nothin' From Nothin', Ringo said, "We've got someone waiting in the wings [Paul—ahh!], waiting to help us out—if he's still around..." and who pops out but Bruce Springsteen. The crowd (the best of the four concerts—the crowd can really make a concert sometimes) went spastic! He traded vocals with Billy Preston on Get Back and then did a pretty rough vocal of Long Tall Sally, then stayed to play guitar on Photograph. Zak Starkey also played drums on this number.

They all left the stage and—what? another surprise?—John Candy (who was on *David Letterman* later that Friday night) came out, told some jokes, and sort of MC'd the proceedings. The band returned (sans Bruce) and did You're Sixteen, with Zak on the drums and Candy on tambourine and backing vocals. Finally, Bruce returned to play on With A Little Help From My Friends, which also included Zak and John Candy.

I also understand that Roy Brittan,

Springsteen's pianist, helped out on *Life In The Fast Lane* and at least one other song, I think. At the time, I thought he was Paul Schaeffer! Speaking of whom, on the *Letterman* show for 8/8, Paul said he had played with Ringo over the weekend in New Jersey, on 8/5.

On 8/12 at Jones Beach, Zak played on the first three songs. *Letterman's* bassist played on *Rainin' In My Heart*, and *Letterman's* drummer (Anton Fig) played on *Photograph*. Zak returned to play drums on *You're Sixteen* and *WALHFMF*. On 8/13, Zak played drums on the first and last three songs.

I'd like to know what other "special guests" might have showed up on the tour. On his recent appearance on *Rockline*, Ringo mentioned that the band had rehearsed a Nilsson tune, and that he might show up in NY to sing it. Didn't happen when I was there. If you find out anything, I'd be interested.

*Fair enough. Okay readers, before it fades from memory: did the show you saw have any special guests?*

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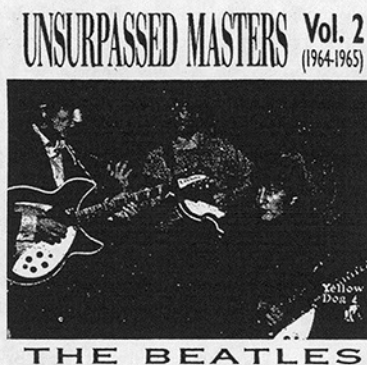
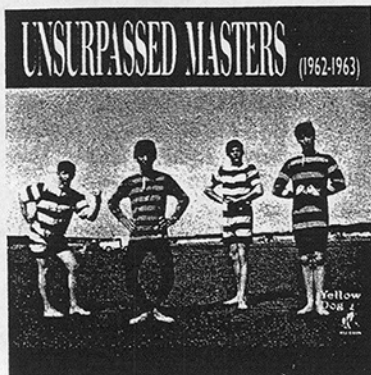
**BEATLEG™****NEWS**

Volume 3 Number 4

**STORYTELLER****PRODUCTIONS**Founder & Supreme Editor: Belmo  
Managing Editor: L.R.E. King

Number 22

Amazing, stop-gap almost caught-up poster issue (with no poster!)

**HERE WE GO AGAIN!**

Following the latest disappointing issues from The Swingin' Pig, these three discs from an (apparently) new manufacturer are all the more significant. There's enough new material here to satisfy even me—for a while. The downside, however, is that all of these discs were mastered incorrectly. Where a cut is supposed to be stereo, only one track (in both channels) is present. This is all too obvious in much of the important material on Volume One. Note: there is a rumor to the effect that, since the stereo signal got screwed up, the entire print run (except for a handful) has been destroyed. This would seem to be untrue, so don't pay ridiculous prices.

**UNSURPASSED MASTERS, VOL. 1 (1962-1963)**

THE BEATLES

Yellow Dog Records, YD 001

- Besame Mucho* (Velasquez-Skylar) (2:27)  
6 Jun 62, EMI
- How Do You Do It* (Murray-Edmond)  
(1:56) 4 Sep 62, EMI
- There's A Place* (McCartney-Lennon)  
(0:06) 11 Feb 63, EMI; take 5 (false start)
- There's A Place* (McCartney-Lennon)  
(1:52) 11 Feb 63, EMI; take 6
- I Saw Her Standing There* (McCartney-Lennon)  
(0:48) 11 Feb 63, EMI; take 6 (false start)
- I Saw Her Standing There* (McCartney-Lennon)  
(0:06) 11 Feb 63, EMI; take 7 (false start)
- I Saw Her Standing There* (McCartney-Lennon)  
(0:13) 11 Feb 63, EMI; take 8 (false start)
- I Saw Her Standing There* (McCartney-Lennon)  
(2:49) 11 Feb 63, EMI; take 9

- Do You Want To Know A Secret* (McCartney-Lennon) (1:56) 11 Feb 63, EMI; take 8, backing vocals & percussion overdub
- A Taste Of Honey* (Marlow-Scott) (2:01)  
11 Feb 63, EMI; take 6
- There's A Place* (McCartney-Lennon)  
(0:05) 11 Feb 63, EMI; take 12, harmonica overdub (false start)
- There's A Place* (McCartney-Lennon)  
(1:49) 11 Feb 63, EMI; take 13, harmonica overdub
- I Saw Her Standing There* (Lennon-McCartney) (0:16) 11 Feb 63, EMI; take 11, handclaps overdub (false start)
- I Saw Her Standing There* (Lennon-McCartney) (2:52) 11 Feb 63, EMI; take 12, handclaps overdub
- Misery* (McCartney-Lennon) (0:32) 11 Feb 63, EMI; take 2 (false start)
- Misery* (McCartney-Lennon) (0:16) 11 Feb 63, EMI; take 3 (false start)
- Misery* (McCartney-Lennon) (0:33) 11 Feb 63, EMI; take 4 (false start)
- Misery* (McCartney-Lennon) (0:32) 11 Feb

- 63, EMI; take 5 (false start)
- Misery* (McCartney-Lennon) (1:49) 11 Feb 63, EMI; take 6
- From Me To You* (McCartney-Lennon)  
(1:04) 5 Mar 63, EMI; take 1, false start
- From Me To You* (McCartney-Lennon)  
(1:43) 5 Mar 63, EMI; take 2
- From Me To You* (McCartney-Lennon)  
(1:56) 5 Mar 63, EMI; take 8, backing vocals & harmonica overdub
- From Me To You* (McCartney-Lennon)

continued...

**CONTENTS**

## REVIEWS

|                     |     |
|---------------------|-----|
| UNSURPASSED MASTERS | 1-3 |
| ROCK AND ROLL MUSIC | 4   |
| JOHNNY "L"          | 4   |

## COLUMNS, ETC.

|                |   |
|----------------|---|
| News And Stuff | 3 |
| Page 3 Girl    | 3 |
| Brief note     | 4 |

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(0:15) 5 Mar 63, EMI; take 9 (edit piece 1), harmonica overdub  
**From Me To You** (McCartney-Lennon) (0:15) 5 Mar 63, EMI; take 10 (edit piece 2) [called take 9], harmonica overdub  
**From Me To You** (McCartney-Lennon) (0:08) 5 Mar 63, EMI; take 11 (edit piece 3) [called take 10], harmonica overdub (false start)  
**From Me To You** (McCartney-Lennon) (0:09) 5 Mar 63, EMI; take 12 (edit piece 4) [called take 11], backing vocals (humming) overdub  
**From Me To You** (McCartney-Lennon) (0:06) 5 Mar 63, EMI; take 13 (edit piece 5) [called take 12]  
**From Me To You** (McCartney-Lennon) (0:09) 5 Mar 63, EMI; take 14 (edit piece 6) [called take 13], backing vocals (falsetto) overdub  
**Thank You Girl** (McCartney-Lennon) (0:02) 5 Mar 63, EMI; take 2 (false start)  
**Thank You Girl** (McCartney-Lennon) (0:05) 5 Mar 63, EMI; take 3 (false start)  
**Thank You Girl** (McCartney-Lennon) (1:58) 5 Mar 63, EMI; take 4, ending fades  
**Thank You Girl** (McCartney-Lennon) (0:07) 5 Mar 63, EMI; take 7 (edit piece), ending  
**Thank You Girl** (McCartney-Lennon) (0:22) 5 Mar 63, EMI; take 8 (edit piece), ending  
**Thank You Girl** (McCartney-Lennon) (0:22) 5 Mar 63, EMI; take 9 (edit piece), ending  
**Thank You Girl** (McCartney-Lennon) (0:15) 5 Mar 63, EMI; take 10 (edit piece), ending  
**Thank You Girl** (McCartney-Lennon) (0:20) 5 Mar 63, EMI; take 11 (edit piece), ending  
**Thank You Girl** (McCartney-Lennon) (0:22) 5 Mar 63, EMI; take 12 (edit piece), ending  
**Thank You Girl** (McCartney-Lennon) (0:22) 5 Mar 63, EMI; take 13 (edit piece), ending  
**One After 909** (Lennon-McCartney) (0:50) 5 Mar 63, EMI; take 1 (false start)  
**One After 909** (Lennon-McCartney) (2:48) 5 Mar 63, EMI; take 2  
**Hold Me Tight** (Lennon-McCartney) (0:31) 12 Sep 63, EMI; take 22 (false start)  
**Hold Me Tight** (Lennon-McCartney) (0:09) 12 Sep 63, EMI; take 23 (false start)  
**Hold Me Tight** (Lennon-McCartney) (2:30) 12 Sep 63, EMI; take 24

**Don't Bother Me** (Harrison) (0:12) 12 Sep 63, EMI; take 11 (false start)  
**Don't Bother Me** (Harrison) (0:36) 12 Sep 63, EMI; take 12 (false start)  
**Don't Bother Me** (Harrison) (2:27) 12 Sep 63, EMI; take 13

## UNSURPASSED MASTERS, VOL. 2 (1964-1965)

THE BEATLES

Yellow Dog Records, YD 002

**A Hard Day's Night** (Lennon-McCartney) (1:18) 16 Apr 64, EMI; take 6 (false start)  
**A Hard Day's Night** (Lennon-McCartney) (2:30) 16 Apr 64, EMI; take 7  
**Leave My Kitten Alone** (Turner-McDougall) (2:53) 14 Aug 64, EMI; take 5  
**She's A Woman** (Lennon-McCartney) (5:30) 8 Oct 64, EMI; take 7 (with false start)  
**I Feel Fine** (Lennon-McCartney) (2:32) 18 Oct 64, EMI; take 6  
**I Feel Fine** (Lennon-McCartney) (2:28) 18 Oct 64, EMI; take 9 (vocals onto take 7)  
**Yes It Is** (Lennon-McCartney) (2:40) 16 Feb 65, EMI; take 1  
**Yes It Is** (Lennon-McCartney) (1:09) 16 Feb 65, EMI; take 2 (false start)  
**If You've Got Trouble** (Lennon-McCartney) (2:49) 18 Feb 65, EMI; take 1  
**That Means A Lot** (Lennon-McCartney) (2:27) 20 Feb 65, EMI; take 2  
**Help!** (Lennon-McCartney) (0:13) 13 Apr 65, EMI; take 1 (false start)  
**Help!** (Lennon-McCartney) (0:16) 13 Apr 65, EMI; take 2 (false start)  
**Help!** (Lennon-McCartney) (2:21) 13 Apr 65, EMI; take 5  
**Norwegian Wood** (Lennon-McCartney) (1:58) 12 Oct 65, take 1  
**Day Tripper** (Lennon-McCartney) (1:54) 16 Oct 65, take 1 (false start)  
**Day Tripper** (Lennon-McCartney) (0:22) 16 Oct 65, take 2 (false start)  
**Day Tripper** (Lennon-McCartney) (3:06) 16 Oct 65, take 3  
**We Can Work It Out** (Lennon-McCartney) (1:36) 20 Oct 65, EMI; take 1 (false start)  
**We Can Work It Out** (Lennon-McCartney) (2:18) 20 Oct 65, EMI; take 2  
**12-Bar Original** (Lennon-McCartney-Harrison-Starkey) (6:37) 4 Nov 65, EMI; complete at last  
**I'm Looking Through You** (Lennon-McCartney) (2:55) 6 Nov 65, EMI; take 1

## UNSURPASSED MASTERS, VOL. 3 (1966-1967)

THE BEATLES

Yellow Dog Records, YD 003

**Paperback Writer** (Lennon-McCartney) (0:21) 13 Apr 66, EMI; take 1 (false start)  
**Paperback Writer** (Lennon-McCartney) (2:31) 13 Apr 66, EMI; take 2  
**Rain** (Lennon-McCartney) (3:03) 14/16 Apr 66, EMI; take 7 (one channel of stereo mix)  
**Tomorrow Never Knows** (Lennon-McCartney) (2:54) 6/7/22 Apr 66, EMI; take 3 (the *Lost Lennon* bogus remix)  
**Strawberry Fields Forever** (Lennon-McCartney) (2:35) 24 Nov 66, EMI; take 1  
**Strawberry Fields Forever** (Lennon-McCartney) (2:40) 28 Nov 66, EMI; take 2  
**Strawberry Fields Forever** (Lennon-McCartney) (0:11) 28 Nov 66, EMI; take 3 (false start)  
**Strawberry Fields Forever** (Lennon-McCartney) (3:06) 28 Nov 66, EMI; take 4  
**Strawberry Fields Forever** (Lennon-McCartney) (0:18) 29 Nov 66, EMI; take 5 (false starts)  
**Strawberry Fields Forever** (Lennon-McCartney) (3:51) 29 Nov 66, EMI; take 6  
**Strawberry Fields Forever** (Lennon-McCartney) (3:08) 29 Nov 66, EMI; take 7 (remix & overdubs onto take 7)  
**Strawberry Fields Forever** (Lennon-McCartney) (3:25) 15 Dec 66, EMI; overdubs onto take 25  
**Strawberry Fields Forever** (Lennon-McCartney) (3:20) 24/28/29 Nov & 8/9/15/21 Dec, EMI; take 26  
**A Day In The Life** (Lennon-McCartney) (1:35) 19/20 Jan & 3/10/22 Feb 67, EMI; edits of takes 6 & 7 (rs 4?)  
**A Day In The Life** (Lennon-McCartney) (0:19) 19/20 Jan & 3/10/22 Feb 67, EMI; edits of takes 6 & 7 (rs 5)  
**A Day In The Life** (Lennon-McCartney) (2:27) 19/20 Jan & 3/10/22 Feb 67, EMI; edits of takes 6 & 7 (rs 6)  
**All You Need Is Love** (Lennon-McCartney) (7:00) 25 Jun 67, EMI; take 28 (complete tv broadcast, with narration)  
**I Am The Walrus** (Lennon-McCartney) (4:10) 5 Sep 67, EMI; take 9  
**Aerial Tour Instrumental** (2:03) 8 Sep 67, EMI  
**Hello Goodbye** (Lennon-McCartney) (4:34) 2 Oct 67, EMI; take 1

## COMMENTS

**VOLUME ONE:** Most of this material is new, but much of it (*From Me To You, Thank You Girl, Don't Bother Me, One After 909*) suffers from being only one-half stereo. It's still incredibly interesting, and if your budget is limited, this is the most desirable disc in the set. However, you might want to wait and hope for a re-release with the stereo corrected.

**VOLUME TWO:** The only new pieces here are takes 6 & 7 of *A Hard Day's Night*, but *12-Bar Original* appears for the first time in its full 6:37 glory (?).

**VOLUME THREE:** In this form, it is unclear exactly what the first *A Day In The Life* is. The only certain new piece here is take 9 of *I Am The Walrus*—an important piece (if it's real).

## News & Stuff

### The Shocking Truth!

Everybody knows that Capitol Records rejected the first two Beatles singles—*Love Me Do* and *Please Please Me*—but do you know why?

George Martin has said that he was told that the songs weren't right for the American market, and that the British couldn't possibly produce authentic rock and roll. Just what did Capitol think was wrong with the songs?

In the 1984 syndicated radio special *From Britain With Love*, we get the specifics for the first time. Dave Dexter, who was an executive at Capitol at the time, said this about the first time he heard *Love Me Do*:

"...I didn't care for it at all because of the harmonica sound. I didn't care for the harmonica because I had grown up listening to the old blues records and blues harmonica players, and I simply didn't—I nixed the record instantly."

Now we know.

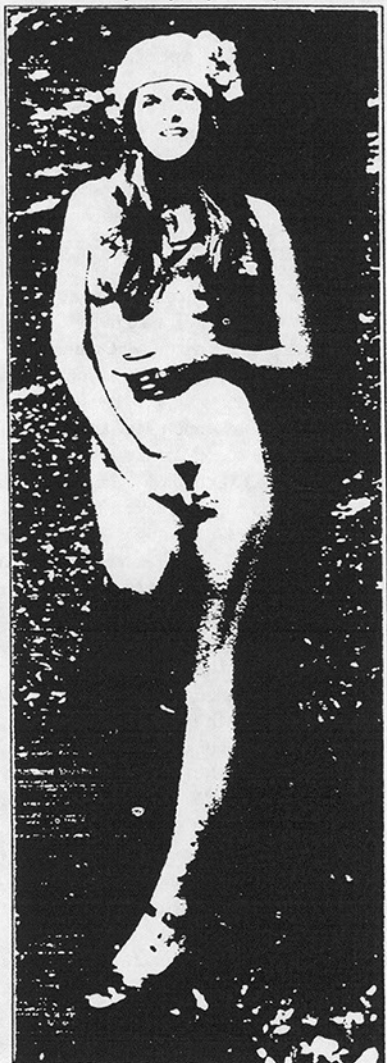
### Well, It's Not The Cover. But...

Your favorite Beatleg publication was quoted on page 20 in the 19 Oct 89 of that well-known fashion magazine, *Rolling Stone*. We are called an "underground newsletter," I hope, because we report on underground releases and not because we are perceived as underground. We're not; we're just small.

### Error Error Error!

Last issue I reported that I had heard that BEEB 13 was out on vinyl in Europe. Of course I meant BEEB 14. You knew that,

didn't you? Sure. Still haven't seen one, though. Also, you may have noticed that a couple of the illustrations did not match the reviews with them. Technically, that's not a mistake—but it may have caused some confusion. The covers from the *DOCUMENTS* set were used to fill in for some cover shots that disappeared at the last minute. Also, some of the copies to our overseas subscribers may have been sent with insufficient postage. Sorry; hope this didn't cost anybody any money.



...sent in anonymously

### Deep Ear hears...

As Paul announced during his World Tour U.S. press conference, and has made most of the newspapers lately, all of the difficulties between the Beatles and EMI (and presumably Capitol) seem to have at last been worked out. What does this mean to

us? Well, our spies (not Mark Lewisohn, okay?) report that it could mean several important new projects during 1990. Deep Ear says to be on the lookout for a legitimate commercial release of *THE CHRISTMAS ALBUM* (at last!) and a 2-LP set of BBC performances! It's bloody well about time. Sadly, the Ear reports that there are still no plans for *SESSIONS* in the foreseeable future. However, he does add that there might be several more BEEB boots in the works.

### Ringo updates

Belmo tells me that the *CAN'T FIGHT LIGHTNING* bootleg LP is indeed out, although neither one of us has actually seen one yet.

Ringo has won in his attempt to prevent the release of the album recorded with producer Chips Moman. More bootleg fodder?

### Safe European Home?

I hear that at least two legal decisions in the past year are apparently causing some European producers to relocate. It is not expected that this will do more than cause them a minor inconvenience, nor is it expected to affect production.

### Paulmania

Thanks to Mark Lewisohn and *Beatle Book Monthly*, we have more news of the unreleased *FLOWERS* songs. We can add *Indigo Moon* (McCartney-McManus); *Party Party* (?); *Loveliest Thing* (McCartney), from 87, produced by Phil Ramone; and *Lindiana*, from 84, with producer David Foster. All four of these have been scheduled at one point or another for release, but at present only *Loveliest Thing* appears imminent.

Another *CHOB* track, currently unreleased, is *It's Now Or Never* (DeCapua-Gold-Schroeder); this is scheduled to appear on a UK (only?) compilation called *THE TEMPTATION OF ELVIS*, due out in January. Sounds very very hot!

This final bit of news makes me queasy. Paul's next single, *Figure Of Eight*, will be released in eight (!) different formats/versions. This *Figure Of Eight* will be a new version recorded and mixed by Chris Hughes (and in some cases remixed by Bob Clearmountain). This is what it may look like:

For release 6 Nov 89:

- 1) 7-inch (Parlophone R 6235) *Figure Of Eight/On Est Le Soleil* (4:50)
- 2) 12-inch (Parlophone 12R 6235) *Figure Of Eight/This One* (Club Lovejoys



mix)

3) cassette (Parlophone TCR 6235)  
**Figure Of Eight/Ou Est Le Soleil** (4:50)

4) 5-inch CD, gatefold (Parlophone CDRS 6235): **Figure Of Eight** (dj edit)/**The Long And Winding Road/Lovellst Thing**

For release 13 Nov 89:

5) 12-inch (number not set, material not set, but probably nothing different); etched.

For release 20 Nov 89:

6) 3-inch CD (Parlophone CD3R 6235): **Figure Of Eight/Rough Ride/Ou Est Le Soleil** (4:50)

7) 12-inch (Parlophone 12RX 6235): **Figure Of Eight/Ou Est Le Soleil** (7:10)/**Ou Est Le Soleil** (Tub Dub Mix) (4:30)

8) 5-inch CD (Parlophone CDR 6235): **Figure Of Eight** (dj edit)/**The Long And Winding Road/Lovellst Thing**

That means we're looking at **Figure Of Eight** (new, full-length); **Figure Of Eight** (new, dj edit); **Lovellst Thing** (new song); **The Long And Winding Road** (new to CD); **This One** (reissue of rare promo-only Club Lovejoys mix); **Rough Ride** (from *Put It There*, not the LP) **Ou Est Le Soleil** (two versions of a new remix). To get all of the material, you'll need to buy both 12-inches, one of the 5-inch CDs, and the 3-inch CD (hey—the first issue of the 5-inch CD comes in gatefold with space for the 3-inch CD; such a deal!). At current prices, I guess it will cost you about \$35.

I also hear that the album will be re-released in a special boxed edition, with postcards and a bumper sticker. Gah.

Remixes aside, all of this is for one new song and two new performances. Now, we all know that Paul doesn't need the money (and maybe Parlophone doesn't either), so this has to be about chart position. Because all of the items above have the Parlophone 6235 catalogue number, sales for "the" new single will consist of total sales in all formats. I know it's a commonly-used gimmick, but I still think it sucks. Is this the only way Paul can compete with Madonna?

#### Bits And Pieces

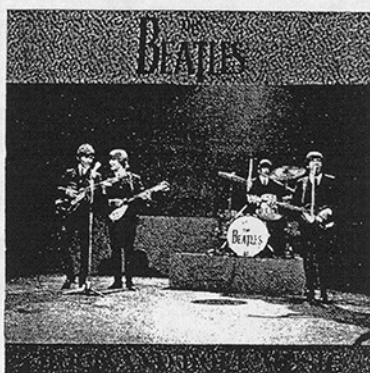
John Winn wrote to tell me of several relevant bits he gleaned from the many interviews in the new book *Ticket To Ride*, based on Scott Muny's syndicated radio series. Donovan says that the **SUNSHINE SUPERMEN** tapes were not from the **POSTCARD** sessions, but actually done in "one of the back rooms" at Paul's house. Tommy James claims to have a tape of "twelve to fourteen never-heard-before

Beatles tunes" left behind by John and Paul when they were in New York, possibly to establish Apple in May 1968. About the songs James says, "One or two were okay, but the majority were very contrived..."

#### Phantastic Fotos

*How They Became The Beatles* (by Gareth Pawlowski; 1989, E. P. Dutton; \$24.95) is a competent, detailed retelling of the Fab's early days, using new information accumulated in the last few years (mostly by Mark Lewisohn). The book's real value, however, lies in its presentation of photographs and artifacts from those early days. Pawlowski is to be congratulated for having dug them up and made them available.

Hey! On page 7 we see a flyer for the Gene Vincent Liverpool appearance of 3 May 60 (which the Beatles attended). One of the secondary performers was Lance Fortune, doing his hit *Be Mine* (on Pye). Could this be the song on the Quarry Men rehearsal tapes which I call "You'll Be Mine"? Come on, UK readers; dig into your collections and get us an answer!



#### ROCK AND ROLL MUSIC

##### THE BEATLES

Pyramid, PY CD 027

This CD consists of a copy (from disc) of Part Two of the Westwood One radio special, **THE SIXTIES AT THE BEEB**. No new material.

#### JOHNNY "L"

##### JOHN LENNON

Star Records, CD 099

(Just Like) **Starting Over** (Lennon) (5:10)  
vocal booth, etc.; early take

**Mind Games** (Lennon) (4:04) alternate take

Medley: (5:00) POB sessions

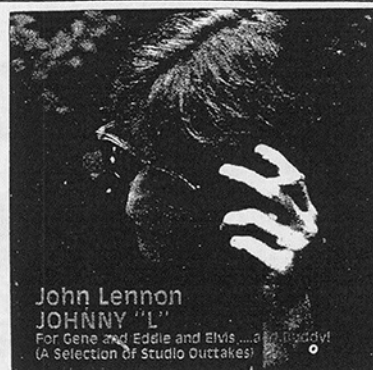
**Honey Don't** (Perkins)

**Don't Be Cruel** (Blackwell-Presley)

**Matchbox** (trad. arr. Perkins)

**Maggie Mae** (trad.) (0:23) acoustic

**Woman** (Lennon) (3:16) DF sessions, al-



#### ternate take

**Cold Turkey** (Lennon) (3:38) demo

**Jealous Guy** (Lennon) (4:07) alternate take

**God Save Us** (Lennon) (1:56) demo

**The Luck of The Irish** (Lennon-Ono) (0:12)  
take 1 (false start)

**The Luck Of The Irish** (Lennon-Ono)  
(2:26) take 2

**How Do You Sleep?** (Lennon) (7:49) alternate take

**Strawberry Fields Forever** (Lennon-McCartney) (3:02) demo

**Rock And Roll People** (Lennon) (6:01)  
alternate take

statement on the Irish protest (1:00) ?

**Power To The People** (Lennon) (2:45) alternate take

**What's The New Mary Jane** (Lennon)  
(2:38) Kinfauns demo

**It's So Hard** (Lennon) (2:22) alternate take

**Crippled Inside** (Lennon) (3:47) alternate take

#### SOURCE:

Varies; see individual entries.

#### SOUND QUALITY:

Excellent mono and stereo; these cuts are taken from tape source and have great fidelity and no surface noise.

#### COMMENTS:

No new material here, except the Irish statement.

#### brief note

#### Mark Lewisohn:

All my (paper) records indicate that the Beatles did indeed perform *I Want To Hold Your Hand* and *This Boy* on *Sunday Night At The London Palladium*. Strange, but apparently true.

PS. I am not involved in any current Beatles project. Tell your friends!

*Next issue... back to normal?*

*...No promises!*

**Belmo's**

# BEATLEG™

**NEWS**

Your unofficial guide to the Wonderful World Of Beatlegs!

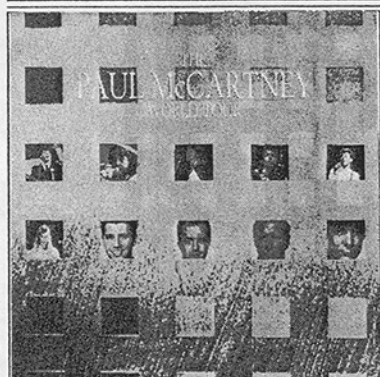
Volume 3 Number 5

STORYTELLER



PRODUCTIONS

Founder & Supreme Editor: Belmo  
Managing Editor: L.R.E. King



## THE PAUL McCARTNEY WORLD TOUR

The Paul McCartney Band  
NML, PINNS 1-6

3-disc set on colored vinyl, boxed with a cover slick, a badge, a poster and other inserts; labels have title and song listings.

### DISC ONE

Side A (28:25)

Figure Of Eight (McCartney)  
Jet (McCartney)  
Rough Ride (McCartney)  
Got To Get You Into My Life (Lennon-McCartney)  
Band On The Run (McCartney)  
Ebony And Ivory (McCartney)  
Side B (21:04)  
We Got Married (McCartney)  
Maybe I'm Amazed (McCartney)  
The Long And Winding Road (Lennon-McCartney)  
The Fool On The Hill (Lennon-McCartney)

### DISC TWO

Side C (14:24)

Sgt. Pepper's Lonely Hearts Club

## PAUL ON TOUR

And so begins another generation of raw McCartney concert recordings, unspoiled by selection, remixing, overdubs and the other safety nets artists are prone to use. These are doubtless just the first of many to come, and we'll do our level best to examine them all, even if it subjects our sanity and bank account to (gasp!) incredible stress.

Because that's why we're here.

Band (Lennon-McCartney)

instrumental

Sgt. Pepper's Lonely Hearts Club Band

(Reprise) (Lennon-McCartney)

Good Day Sunshine (Lennon-McCartney)

Can't Buy Me Love (Lennon-McCartney)

Put It There (McCartney)

Side D (22:37)

Things We Said Today (Lennon-McCartney)

Eleanor Rigby (Lennon-McCartney)

This One (McCartney)

My Brave Face (McCartney-McManus)

Back In The U.S.S.R. (Lennon-McCartney)

I Saw Her Standing There (Lennon-McCartney)

### DISC THREE

Side E (19:55)

Twenty Flight Rock (Cochran-Fairchild)

Coming Up (McCartney)

Let It Be (Lennon-McCartney)

Ain't That A Shame (Domino-Bartholomew)

Live And Let Die (McCartney)



Side F (22:14)

Hey Jude (Lennon-McCartney)

Yesterday (Lennon-McCartney)

Get Back (Lennon-McCartney)

Golden Slumbers/Carry That Weight (Lennon-McCartney)

The End (Lennon-McCartney)

### SOURCE:

29 Sep 89, Johanneshovs Isstadion, Stock-

continued...

## CONTENTS

### REVIEWS

|                                    |   |
|------------------------------------|---|
| PAUL McCARTNEY WORLD TOUR          | 1 |
| FRIENDS OF THE EARTH WORLD TOUR    | 1 |
| ROCK AND ROLL                      | 2 |
| PUT IT THERE                       | 3 |
| LIVE FROM THE PACIFIC AMPHITHEATRE | 3 |
| IMAGINE: THE ALTERNATE ALBUM       | 4 |
| SEATTLE PRESS CONFERENCE           | 4 |
| VENUS AND MARS (EARLY MIXES)       | 5 |
| MEMORIES                           | 5 |

### COLUMNS, ETC.

|                |    |
|----------------|----|
| NEWS AND STUFF | 5  |
| LETTERS        | 8  |
| BEATLEG ADS    | 11 |

Belmo's Beatleg News is published by Storyteller Productions, P.O. Box 77513, Tucson, AZ, USA, 85703, and is supported entirely by selling our plasma on Friday nights at the place across town next to that taco stand where they have such awful coffee. All material has been written by L.R.E. King unless otherwise noted, and is © by the respective authors/artists. You can reach L.R.E. at the above address, or Belmo at P.O. Box 91456, Anchorage, AK, USA, 99509. Bootleg recordings such as those in this publication are illegal, and neither the authors nor Storyteller Productions wish to encourage anyone to manufacture, distribute, sell or purchase such recordings. We also wish to emphasize that we cannot supply you with, nor advise you on how to locate, these recordings. Don't even ask! We do advise you, however, to send \$5.00 to the National Coalition To Ban Handguns, 100 Maryland Ave. NE, Washington DC, 20002. Tell 'em your conscience sent you.



holm, Sweden.

#### SOUND QUALITY:

Side A-E and parts of F are from an excellent stereo audience tape; the encore on side F is apparently from a different tape (at least from a different location, and possibly a different night). There are edits in the tape, but no music is missing.

#### COMMENTS:

(L.R.E.): A very nice package indeed, and the first item from Paul's tour (beating Hamburg by a week or two).

Compleatists, beware! The discs come in several different colors (blue seems to have been the very first) with matching/contrasting boxes and labels, with two different posters (one per box; photos from the tour book) in a variety of colors, five different badges (one per box; photos from the tour book), a cover slick, a small song listing (to serve as a back slick?), and an insert which has the song listing (Hey Jude is missing, although it is on the labels and records) and includes a reproduction of a ticket from Wembley (taken from the tour booklet). Woof!

(Belmo:) This set sells for about \$40 and is worth every penny. The recording quality is excellent and the bootleggers deserve a congratulation or two for a job well done. There is "presence" to the sound, and Paul's performance is right on. Paul himself will have a hard time topping this release.

#### FRIENDS OF THE EARTH WORLD TOUR 1989/90

The Paul McCartney Band  
Snake Records, SR-10005

European; 2-disc set in full color jacket, with song listing on the back; labels are generic Snake Records.

#### DISC ONE

Side A (33:25)

Figure Of Eight (McCartney)

Jet (McCartney)

Rough Ride (McCartney)

Got To Get You Into My Life (Lennon-McCartney)

Band On The Run (McCartney)

Ebony And Ivory (McCartney)

We Got Married (McCartney) (excerpt—mostly complete)

Side B (35:13)

Maybe I'm Amazed (McCartney) (excerpt)

The Long And Winding Road (Lennon-McCartney)

The Fool On The Hill (Lennon-McCartney)

Sgt. Pepper's Lonely Hearts Club Band (Lennon-McCartney)

instrumental

Sgt. Pepper's Lonely Hearts Club Band (Reprise) (Lennon-McCartney)

Good Day Sunshine (Lennon-McCartney)

Can't Buy Me Love (Lennon-McCartney)

Put It There (McCartney)

Things We Said Today (Lennon-McCartney)

Eleanor Rigby (Lennon-McCartney) (excerpt)

#### DISC TWO

Side C (30:38)

This One (McCartney)

My Brave Face (McCartney-McManus)

Back In The U.S.S.R. (Lennon-McCartney) (excerpt)

I Saw Her Standing There (Lennon-McCartney) (excerpt)

Twenty Flight Rock (Cochran-Fairchild)

Coming Up (McCartney)

Let It Be (Lennon-McCartney)

Ain't That A Shame (Domino-Bartholomew)

Side D (24:30)

Live And Let Die (McCartney)

Hey Jude (Lennon-McCartney)

Yesterday (Lennon-McCartney)

Get Back (Lennon-McCartney)

Golden Slumbers/Carry That Weight (Lennon-McCartney)

The End (Lennon-McCartney) (excerpt—fades early)

#### SOURCE:

3 Oct 89, *Alsterdorfer Sporthalle*, Hamburg, West Germany.

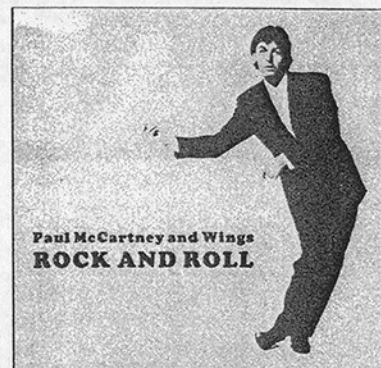
#### SOUND QUALITY:

From a very good stereo audience tape, but with minimal separation.

#### COMMENTS:

How, you may ask, can they fit an entire two hour and twenty minute show onto two discs? The answer is: they can't. Almost, but not quite. Many of the beginnings and endings are faded, thus eliminating parts of the performances, and there is a break in the middle of Side 3 which edits two songs (presumably when the tape was changed during recording). The sound is rather tinny (a result of squeezing the grooves so close together) and, while listenable, not nearly as good as THE PAUL McCARTNEY WORLD TOUR.

If you must have the show, trade for it on tape—at least then it will be complete.



#### ROCK AND ROLL

Paul McCartney (& Wings?)  
Kintyre Records, Promo CD 043

unknown (2:38)

vocals: Denny?

unknown (2:20)

vocals: Denny? same song as (and perhaps a continuation of) the first cut  
unknown (3:01)

vocals: Denny? Despite the reference to "a touch of the old Fleetwood Mac," this is not Jewel-Eyed Judy from KILN HOUSE.

Young Love (?) (1:48)

vocals: Denny? & Paul; ends with a few seconds of that old piano plunker, Heart And Soul (Carmichael-Loesser)

Whole Lotta Shakin' Goin' On (Williams-David) (0:48)

vocals: Paul

I'm Gonna Be A Wheel Some Day (Hayes-Bartholomew-Domino) (1:44)

vocals: Paul

unknown (1:20)

vocals: Paul; reggae

unknown (2:10)

vocals: Denny

Twenty Flight Rock (Cochran-Fairchild) (2:32)

vocals: Paul

unknown (2:32)

vocals: Denny?

unknown (2:10)

instrumental

unknown (2:10)

vocals: Paul; the riff is from Smoke-stack Lightning (Burnett)

unknown (1:27)

instrumental; a touch of classical guitar

unknown (3:57)

vocals: Paul; more reggae

unknown (2:48)

vocals: Denny?  
**Little Queenie** (Berry) (2:42)  
 vocals: Paul; now we know that when Paul sings Chuck Berry he sound like Elvis  
**"All In Love Is Fair" (?)** (1:22)  
 vocals: Paul  
**I'm Walking** (Domino-Bartholomew) (2:04)  
 vocals: Paul & Denny?  
 unknown (2:30)  
 vocals: Paul

#### SOURCE:

Unknown.

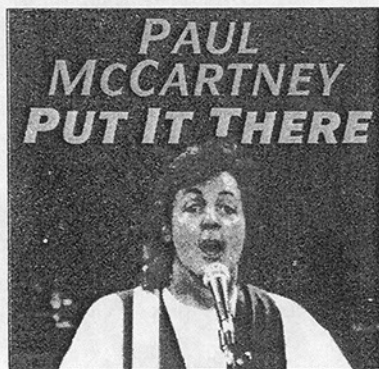
#### SOUND QUALITY:

Very good to excellent stereo (?).

#### COMMENTS:

This could be almost anything. Some say it's rehearsal tapes from Denny Laine's **HOLLY DAYS** LP. We also know that Paul frequently jams in the studio. In the late '80s, these jams also served as auditions for members for the new band, and it was during these jams, when a lot of the material tended to be old rockers (easier chords, and most people knew the songs), that the idea for **CHOB** first arose. It's also possible that these tapes date from that era.

An exciting, and frustrating, release. We'll keep you up to date on song identifications as they come in.



#### PUT IT THERE

Paul McCartney  
 PolyGram/MPL; 081 649 3  
 Commercial video tape.

**C Moon** (P. McCartney-L. McCartney) (1:49)  
**My Brave Face** (McCartney-McManus) (0:49)  
**My Brave Face** (McCartney-McManus) (0:35)  
 acoustic, practicing the intro har-

monies  
**My Brave Face** (McCartney-McManus) (0:30)  
 vocals: Elvis Costello (terrific!)  
**My Brave Face** (McCartney-McManus) (0:03)  
 sample John/Paul harmony  
**My Brave Face** (McCartney-McManus) (0:08)  
 vocals: Elvis Costello  
**My Brave Face** (McCartney-McManus) (1:13)  
**Rough Ride** (McCartney) (4:18)  
 complete  
**Figure Of Eight** (McCartney) (4:01)  
 complete?  
**The Fool On The Hill** (Lennon-McCartney) (4:10)  
 complete  
**Things We Said Today** (Lennon-McCartney) (0:36)  
**I Saw Her Standing There** (Lennon-McCartney) (1:04)  
**The Long And Winding Road** (Lennon-McCartney) (2:36)  
**How Many People** (McCartney) (2:18)  
**That Day Is Done** (McCartney-McManus) (1:33)  
**This One** (McCartney) (4:03)  
 complete  
**Put it There** (McCartney) (0:16)  
**Put it There** (McCartney) (0:35)  
 overdubbing hand claps & knee slaps  
**Put it There/Hello Goodbye** (McCartney/Lennon-McCartney) (2:30)  
 HG is just the end chorus, as performed live.  
**Twenty Flight Rock** (Cochran-Fairchild) (0:17)  
 brief guitar piece  
*[note: according to the song listing on the box, Cracking Up (McDaniel) is supposed to appear here.]*  
**I Want You, I Need You, I Love You** (Mysels-Kosloff) (0:02)  
 Paul recites one line of lyric while talking about Elvis Presley.  
**Just Because** (Shelton-Shelton-Robin) (1:53)  
**Summertime** (Gershwin) (1:15)  
**Lucille** (Penniman-Collins) (1:30)  
**Ain't That A Shame** (Domino-Bartholomew) (3:08)  
 complete  
**My Brave Face** (McCartney-McManus) (0:59)  
 vocals: Elvis & Paul, messing about in the studio  
**Distractions** (McCartney) (4:34)  
 complete  
**Party Party** (McCartney-McCartney-

Stuart-McIntosh-Wickens-Whitten) (2:15)  
 Not the Elvis Costello song, as we know now.  
**Let It Be** (Lennon-McCartney) (2:06)

#### SOURCE:

Summer 89 tour rehearsals?

#### SOUND QUALITY:

Excellent stereo. All performances are excerpts only, unless otherwise noted.

#### COMMENTS:

Well, here it is at last: 65 minutes of Paul and his new band, mostly just playing in the studio. The alternate versions of current material are quite nice, and a number of these cuts are appearing as B-sides and extra tracks on CDs.

The biggest disappointment for me is that the great oldies are only excerpted; what we hear of them show them to be tight, powerful versions—every bit as worthy of release as any new material (which is great, of course).



#### LIVE FROM THE PACIFIC AMPHITHEATRE

Ringo Starr & His All-Starr Band  
 Starlight Records, SL 87033  
 3-color jacket; labels are generic Starlight.

#### Side A (17:07)

**It Don't Come Easy** (Starkey)  
**No No Song** (Axton-Jackson)  
**Yellow Submarine** (Lennon-McCartney)  
**Act Naturally** (Morrison-Russell)  
**Honey Don't** (Perkins)

#### Side B (23:00)

**I Wanna Be Your Man** (Lennon-McCartney)  
**Boys** (Dixon-Farrell)  
**Happy Birthday To You** (Hill-Hill)  
**Photograph** (Starkey-Harrison)  
**You're Sixteen** (Sherman-Sherman)  
**With A Little Help From My Friends** (Lennon-McCartney)



**SOURCE:**

2 Sep 89, The Pacific Amphitheater, Costa Mesa, California; the tape has been edited to exclude all non-Ringo songs.

**SOUND QUALITY:**

Good to very good stereo; an audience tape.

**COMMENTS:**

(Belmo:) It was inevitable that Starlight Records would be the first to release a record of Ringo on tour. There is nothing remarkable about this show and the sound quality rates as only fair. Some folks might be disappointed that only Ringo's songs are included on this album; to them I say, find someone who has one of the many tapes floating around amongst traders. I suspect that Ringo will release a 2-LP set of a whole concert in the near future.

(L.R.E.): Not much to add, except that a limited number were available on white vinyl.



**IMAGINE:  
THE ALTERNATE ALBUM**

John Lennon

"Apple Records," SW-A-3379

2-color jacket; labels are "Apple Records" and have titles, etc.

**SIDE A**

Imagine (Lennon)  
Crippled Inside (Lennon)  
Jealous Guy (Lennon)  
It's So Hard (Lennon)  
How Do You Sleep? (#1) (Lennon)

**SIDE B**

Give Me Some Truth (Lennon)  
Oh My Love (Lennon)  
How Do You Sleep? (#2) (Lennon)  
How? (Lennon)  
Oh Yoko! (Lennon)  
San Francisco Bay Blues (Lennon?)

**SOURCE:**

Jul 71, IMAGINE outtakes.

**SOUND QUALITY:**

Excellent stereo.

**COMMENTS:**

(Belmo:) The label says "Apple," but of course it isn't. However, this is an album Apple would be proud of had they released it. The sound quality is excellent on all cuts and the selection of songs is wonderful. From the sounds I pick up between cuts, I'd say this was mastered from compact disc (most probably from the Sidewalk Music CD of the same name). This release costs less than half the price of the CD, is a good deal, and should satisfy collectors until the return of the *Lost Lennon* bootlegs (said to be pressed and nearing completion—look for volumes 14-17 soon).

(L.R.E.): Almost certainly copied from the CD; again, a limited number were available on white vinyl. For a more complete rundown, see the CD review in *BBN* V3N3.

**SEATTLE PRESS  
CONFERENCE: MEMORIAL  
COLISEUM AUG 21, 1964**

The Beatles

Topaz Records, T-1353

(Belmo:) For collectors of Beatles interviews, this long-play 45 is a good opportunity to have on disc the entire Seattle press conference, recorded just prior to the concert. It is a legitimate release, and proceeds from the sale go to "The John Lennon Memorial Society" and "The Portland and Seattle Area Food Banks." For more information, write to: Bob Adamonis, 824 Evergreen Pt. Rd., P.O. Box 23, Medina, WA 98039. It is an entertaining interview, and the profits go to a good cause.

**VENUS AND MARS (EARLY MIXES)**  
Paul McCartney & Wings  
cassette tape

Venus And Mars (McCartney) (1:21)  
Rock Show (McCartney) (5:44)  
Love In Song (McCartney) (3:07)  
You Gave Me The Answer (McCartney) (2:11)  
Magneto And Titanium Man (3:16)  
Letting Go (McCartney) (4:29)  
Venus And Mars—Reprise (McCartney) (2:09)  
Medicine Jar (McCulloch-Allen) (3:30)  
Spirits Of Ancient Egypt (McCartney) (3:06)  
Call Me Back Again (McCartney) (5:06)  
Listen To What The Man Said (McCartney) (4:05)

Lonely Old People (McCartney) (4:25)  
Crossroads Theme (McCartney) (0:56)  
Lunchbox-Odd Sox (McCartney) (3:54)

**SOURCE:**

VENUS AND MARS early mixes, probably as the album stood after the '75 sessions in New Orleans.

**SOUND QUALITY:**

Very good to excellent stereo.

**COMMENTS:**

(Belmo:) Normally I won't purchase tapes through the mail, as what you get is often not what was advertised, or the tape never arrives. However, when I saw an ad offering for sale alternate mixes of *VENUS AND MARS* for \$10, I figured there wasn't much to lose. And, to my pleasant surprise, an excellent tape of alternate mixes arrived in my mailbox a few weeks later.

Most of the songs are near the last mix of the album. The main differences can be found in beginnings (Paul counts off some songs) and endings (songs end, instead of connecting as they do on the LP). The tape quality is generally good, although it has lost some of the highs and runs a hair slower than the album.

Now let's take a look at the peculiarities of specific songs:

**Venus And Mars:** ends on a sustained note and doesn't blend into *Rock Show*

**Rock Show:** Paul counts in, says, "Yeah, okay," and "This is the one;" the backing vocals are slightly different and the song, again, ends without connecting to the next song

**Love In Song:** Paul talks before the take and there are no echo effects on the vocals; longer fade at the end

**You Gave Me The Answer:** no megaphone effect on Paul's original vocal

**Venus And Mars—Reprise:** ends on a long fade-out and doesn't connect

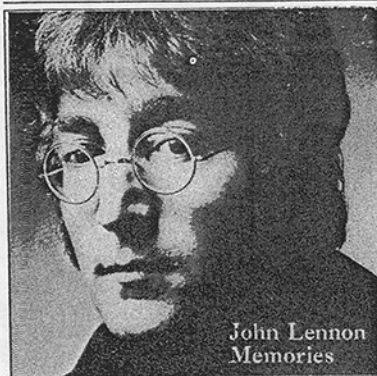
**Spirits Of Ancient Egypt:** entirely different vocal; neat!

**Call Me Back Again:** Paul counts in at the beginning

**Listen To What The Man Said:** song ends without connecting

All of the other songs sound the same as on the record; however, *Lunchbox-Odd Sox* may have been lifted from the *COLD CUTS (ANOTHER, EARLY VERSION)* bootleg.

(L.R.E.): I'll hold off my detailed analysis until the release of the inevitable bootleg LP. The tape really is pretty interesting, though.



## MEMORIES

John Lennon

MacLen-Hawk Records, 8RCH-111-222  
2-disc set in a b&w jacket, with song titles  
and recording information on the back.

This is a reissue (or more likely a repackaging) of **ARCHIVES VOL. 1 & 2**. For track listings and complete recording information, see the entries in *Fixing A Hole*.

## NEWS AND STUFF

### Fixing A Hole updates

First, those acoustic versions of **Blackbird** ("dedicated to Edie") are apparently not from the *Backyard* film. They really should have been, but I have recently heard a continuous tape of an unbooted, different acoustic **Blackbird**, followed by the acoustic **Country Dreamer** which convinces me that I was wrong. I have no idea where they might be from. Who's the "David" mentioned by name?

Next, I'm told that the Wackers (Oh My Love) were not a Canadian group (although one of the members was). I made that assumption based on the fact that I could not find their records on anything but a Canadian label. Belmo assures me they were originally from Seattle, then Los Angeles.

While My Guitar Gently Weeps and Here Comes The Sun on **SOMEWHERE IN UTOPIA** may have come from **THE PRINCE'S TRUST CONCERT, 1987** (UK, A&M CDA, 1987). This CD seems to have had no US release.

For a bunch of other stuff, see the letters elsewhere in this issue.

URT 5 & 6: Another big yawn?  
Word has reached us that The Swingin' Pig

has **ULTRA RARE TRAX VOL.s 5 & 6** (TSP-CD-005, TSP-CD-036) out, although they are apparently available in the US in very limited numbers at the moment. We will probably have a full look in the next issue.

Meanwhile, as to the material itself: photocopies of the packaging don't allow much optimism. This is a rough, unconfirmed listing.

V.5: **Christmas Time (Is Here Again)**, **Because** (vocals only), **Revolution** (w/o piano, from *LLT*), **I Me Mine**, **Strawberry Fields Forever** (take 1), **Hey Jude** (take 9), **Magical Mystery Tour** (acetate?), **What's The New Mary Jane**, **Lady Madonna**, **One After 909** (EMI), **Ob-La-Di, Ob-La-Da/Christmas Time (Is Here Again)**.

V.6: **Come And Get It** (demo), **Hold Me Tight** (outtake), **I'll Be On My Way** (BBC), **Strawberry Fields Forever** (take 7), **It's All Too Much** (movie version; cover says stereo), **12-Bar Original**, **St. Louis Blues** (cover says "I Hate To See"), **She's A Woman** (take 7), **What's The New Mary Jane**, **Dig It** (long version, mono).

### Reported but not seen:

**GET BACK SESSIONS**, The Early Years (TEY 022 CD) and **WHITE ALBUM DEMOS**, The Early Years (TEY 014). Paul in LA (another colored vinyl triple) and a great (but short) Japanese CD of Cavern Club material.

### In the works?

Traveling Wilburys something; **URT V. 7** (LP)—content unknown (possibly the new **UNSURPASSED MASTERS** material); several unspecified McCartney studio items (possibly including the **VENUS & MARS** tape). Rumor: no more **LOST LENNON TAPES** for a long time.

### "Annie" and "Not Unknown" bite the dust

The songs making the rounds as these lost Beatles songs are in fact **Sun In Her Hand** and **There's A Man (Standing In The Corner)**, by Blond (not Blonde as I reported before). Composing credits are (Lagerberg-Henriksson-Green), and the copyrights are dated 21 Oct 69. The group had an LP; in the US it was apparently called simply **BLOND** (SRF-Fontana 67607); it may also have been issued in Sweden (the group may have been Swedish) under the title **THE LILAC YEARS**. The exact date of issue is still uncertain, but *muchas gracias* to reader Dennis Snelling who sent me

a tape he and his brother made in 69-70 off the radio (KRUX, 1360 AM); we now know that (on this station at least) these two songs were played and plugged by the djs as being exclusive new Beatles cuts—which, presumably, is why they are being traded as that.

### Peace Of Mind

Some friends arranged for Paul to be asked very specifically about "Peace Of Mind" (as well as "Annie" and "Always and Only") at his Los Angeles press conference, only to have Paul nimbly sidestep the question. Why? Maybe he no longer remembers (or maybe he does, but wants to forget). Another possibility is that he does not want to seem to be encouraging interest in bootlegs. Either way, it was a real disappointment. What a poop! Anyway, courtesy of Ted Greenwald, here are the lyrics to this bothersome gem (traditionally dated Jun 67, supposedly recovered from an Apple trash-can in 1970):

*I'm looking at a candle burns a flame  
to meet the sky*

*I leave the candle laughing, I turn my  
face to cry*

*A safety pin returns my smile, I nod a  
brief hello*

*While you are building molecules with  
your garden hoe*

*Why can't this last forever, these things  
repressed inside*

*One feels it almost instantly unless one  
of us died*

*It's over, it's done, babe I need it again  
Just please, please, please, oh don't  
keep me from begin*

*I need to hear the colors red and blue  
and whispered word*

*To fly all day and sing in tune and no  
heard what I heard*

*To see you all around me and take you  
by the hand*

*And lead you to a brand new word that  
lately has been banned*

*We'll build things never built before,  
we'll do things never done*

*And just before it's over, it's really just  
begun.*

*Hush.*

Now, would anyone care to try the same thing with "Bye Bye Bye?"

### CHOBA Update

*Danke* to Evelyn Schwarz for information on that elusive **CHOBA** 7-inch boxed set. It's a legitimate promotional item, with the following lineup:

**Twenty Flight Rock/Lawdy Miss**



Clawdy (mpl PRO 2/001; label has green stripes)

Bring It On Home To Me/Lucille (mpl PRO 2/002; label has red stripes)

Don't Get Around Much Anymore/That's All Right (Mama) (mpl PRO 2/003; label has lilac stripes)

Ain't That A Shame/Crackin' Up (mpl PRO 2/004; label has blue stripes)

Just Because/Midnight Special (mpl PRO 2/005; label has green stripes)

#### More St. Louis Blues

Since I printed this identification, several people have told me that they have found performances of this song which bear no resemblance to "I Hate To see The Evening Sun Go Down." This is apparently true, although I have no idea why—unless the performers "take it" into unfamiliarity.

I confirmed the tune from the LP LOUIS ARMSTRONG PLAYS W.C. HANDY (Columbia CL591). Since then, I have also found it on the Isley's first LP—SHOUT! As far as I'm concerned, that clinches it, and this may be the influential version. In case you're interested, the relevant lyrics (from the chorus) are:

*I hate to see that evening sun go down.  
Yes, I hate to see that evening sun go down*

*'Cause it makes me feel like  
I'm on my last go-round.*

#### The Problem Of Back Issues

As our subscription list gets larger, more people are inquiring about back issues. The truth is, we really haven't any. Belmo made only what he needed for his issues, and Storyteller has been giving away any old copies of ours we have at conventions and concerts. However, Belmo will soon be starting work on a "Best Of" compilation. Patience, please!

#### Paulmania

McCartney tapes have been surfacing for some time now, and most of them seem to be (happily) very listenable indeed. Also appearing are the various press conferences (Hamburg and Rome, to name two). Accompanying the radio broadcast of the Rome conference (which has been edited to make it seem as if Paul were in the studio) is the Put It There version of The Long And Winding Road—not a live-in-the-Italian-studio performance. However, Paul & co. did perform a song at the 27 Oct Milan show which (as far as I know) he has never performed live, before or since—a version of the folk song All My Trials (trad.). It's

unclear just why he did the song that one night, but tapes are available. The band is said to be doing C Moon and Hi, Hi, Hi at the pre-show sound checks—if you should happen to find yourself at one.

And now my gripe of the issue: the limited, boxed edition of FLOWERS. I managed to find it for \$30 on CD (cheap!), but since I couldn't care less about the poster, etc., I paid \$30 for basically one track: Party Party. Argh!

#### Let's Be Careful Out There

I hear stories from a number of people about orders of cheap European CDs being delivered to their homes and stores by U.S. customs agents—who also ask if they can come in and have a look around.

According to an Ohio newspaper, an anonymous tip led to the following and eventual arrest of a Dayton resident on August 31. Confiscated were 5,443 bootleg CDs, 4000 CD cases, 85 bootleg videos and 445 "other bootleg recordings" (which I assume were LPs), as well as personal property (his Chevy Blazer and computer). The raid was apparently carried out by U.S. customs officials. According to what I hear, he had just received a shipment of Euro boot CDs and was followed home. As far as I am able to determine, he has not yet been charged with anything. The incident was also reported in the 4 Oct Variety (p.118).

At least one US wholesaler took the fall in mid-December, with several thousand CDs and LPs being confiscated. The word is that he had also just picked up a shipment of Euro CDs at the airport and was followed to his warehouse.

Late last year, a US bootleg CD manufacturer (the label, not the pressing plant) was busted as he picked up a shipment at the plant. As near as I can determine, he had produced mainly heavy metal titles.

Remember that when you buy a bootleg LP or CD you may be breaking the law. As Zonker Harris once said (about something else), "It may not be wrong, but it sure is illegal!"

Rock And Roll Has Already Forgotten Regarding the letter in BBN asking everyone to write in so we can compile a list of guest appearances and such from Ringo's tour—not a single letter has come in, so I guess nobody cares. Of course, Bealefan is already doing it... And, speaking of Ringo, a court has ordered him to pay \$75,000 to Nashville producer Chips Moman, in return for which his un-released album will stay that way.

#### The Beatletter

is an excellent publication which I recommend without reservation for the Beatles collector. It covers new releases, label variations and reissues on vinyl, tape and CD in satisfying detail. The Beatletter is published quarterly—subscriptions are \$5.00 (US; \$7.00 elsewhere)—and is available from P.O. Box 13, St. Clair Shores, MI, 48080.

#### Rumor Of The Issue

A number of people have written to ask me about a triple CD of Paul on tour from Sidewalk Music. As far as I am able to determine, no such piece currently exists.

#### GET BACK c.1969

What if...

What if it was the Fall of 1969, and somebody played an advanced tape copy of GET BACK for you. What would you make of it?

Many thanks to reader David Kalieta who sent me this undated (but obviously from Fall 69, possibly Oct, as GET BACK is described as an upcoming "Christmas release") article by Mike Gormley (a staff writer on the Detroit Free Press) in which he describes having heard GET BACK "on an un-mixed tape." Here is the lineup and his evaluation:

*"One After 909—This is one of the ones with hard-to-hear words. The tune sounds like an old truck driver's song, like John is into his Elvis impersonation. On the tape, and evidently to be kept on the album, is a lot of chatter from the Beatles. Between the first and second cuts they break into Danny Boy, a very good instrumental jam and a rather messy Save The Last Dance For Me. In the latter they don't know the words so they fill in with the chorus to Don't Let Me Down, which leads us to:*

*"Don't Let Me Down—No different from the version they released as a single. John says, 'I've got to get up the courage to come in screaming,' and does so.*

*"Dig A Pony—The tune is slow with Paul singing lead. It comes off as a gutsy, blues sort of thing. The words are very interesting, including such lines as, 'You can indicate anything you see—You can syndicate any boat you row.'*

*"I've Got A Feeling—At first the tune fools you. Nice guitar picking leads the listener to think a folk song is about to appear. Instead, after two bars or so, a screaming mid-tempo thing erupts. Parts of the tune are very reminiscent of Dylan's The Mighty Quinn.*

*"Get Back—The same as the single*

except there is a rather abrupt ending. The ending we all know and love re-appears at the end of side two, somewhat altered.

**"For You Blue"**—Very soft with a swaying sort of beat. Much like a Jimmy Reed tune. Light guitar picking adds to the softness, yet deepness of the song.

**"Teddy Boy"**—*"Mama don't worry, your Teddy Boy's here taking good care of you."* Teddy Boy is the Rocky Raccoon of GET BACK. In England, greasers were called Teddy Boys. They use a play on words as the song tells a story about a boy named Ted, obviously. Not unlike Rocky, this tune has a lilting feel to it, soft and gentle. Acoustic guitar dominates with a gentle electric interspersed. Very nice.

**"Two Of Us On Our Way Home"**—Starts out as a country tune but, although it keeps a country flavor, the song becomes rock. It's about two lovers just walking around 'picking up papers.' Actually, it sounds like someone remembering a school-time love and the days of trying to prolong the walk home after class. At this point a tune comes out of nowhere about a girl who won't walk down London's streets anymore, I think. The words are rather difficult to decipher. It sounds like a country music jam, except it's well produced. It suddenly fades out, never to be heard from again.

**"Dig It"**—This is one of those weird Beatles tunes that doesn't make any sense whatsoever. The same beat normally takes up this type of song, except this one changes from mid to up-tempo. It's a grinding, belting thing. 'You can get it, if you want it, and if you want it, you're gonna get it, c'mon.' A voice in the background is saying, 'Like a rolling stone, like the BBC, like B.B. King, Tiny Tim, FBI, CIA you can dig it' and the voice in the foreground changes to 'You can dig it, you can dig it if you want, you can dig it.' It's sort of like *Give Peace A Chance*, but a little more muddled. Dig It is the longest song on the LP with a five minute timing.

**"Let It Be"**—This is the second to last tune on the album. From here on things get sentimental and soft. Let It Be is poetic. It's all about a girl named Mary speaking words of wisdom. There is a gospel feeling to it with Paul doing his balladeer routine. It isn't actually a ballad, but it's the closest they come to one on GET BACK.

**"The Long And Winding Road"**—Strangely enough, this tune sounds like something Glenn Campbell might get into if he slowed down and became good. It's very dreamy and gentle, kind of a lovers' tune. The main musical instrument is the piano,

with soft drums. It sounds like Paul and Ringo might have recorded this without George and John. 'Many times I've been alone, many times I've cried.' 'You left me standing here. A long time ago. Don't keep me waiting here. Lead me to the door.' Sad song. Beautiful tune."

This is obviously GET BACK WITH DON'T LET ME DOWN AND 9 OTHER SONGS. While there are no surprises here (both Maggie Mae and the (reprise) are mentioned in passing, but unnamed; I would disregard the idea that Paul sings Dig A Pony by himself)—despite some rather oddly literal interpretations of lyric—it is important to note that tape copies of "The Martin Mix" were floating around that Fall, available for copying.

Anyone care to get in touch with Gormely and see if, after twenty years, he can remember the circumstances under which he heard it?

#### more GB news

At the Beatfest in Los Angeles, I heard a piece of a tape which (it was said) was a copy of the raw source tape for the GET BACK JOURNALS. The segment I heard was from Side K—the only difference I noticed (working from memory) was that the tape began with slate 324, and possibly a little extra fooling around, before going into the usual material. As far as I can determine, slate 324 has yet to appear on a boot, so this is encouraging. The person who had the tape said he was trying to transcribe the entire (borrowed) collection and may let me publish it when he's done. Let's hope so. Doug Sulpy and Ray Schweighardt are also analyzing all of the GB material, a mammoth project if there ever was one.

#### Fabgear!

During John's stint as guest dj on KHJ in '74, John said that the Liverpool expression "gear" derived from the French expression *de rigueur*. I didn't know that!

#### WUXTRY! WUXTRY! PAUL SIGNS BEATLEG POSTCARD!

by Belmo

At the invitation of Rolling Stone reporter Jess Ressler, I was fortunate enough to attend the November 27th photo session and press conference for Paul McCartney at the L.A. Forum. It was a day I'll long remember.

Earlier in the day Ressler and I had

discussed bootlegs, the EMI lawsuit settlement and what it might mean for the collector of unreleased Beatles music. Ressler's article on this subject may have appeared in Rolling Stone by the time you read this.

While waiting for Paul and his band to come downstairs, about thirty of us milled around anxiously, occasionally catching a bit of the rehearsals upstairs during lulls in our conversations. At about 4:40 pm Paul, his band, and several huge Samoan bodyguards entered the foyer. Paul graciously posed and hammed it up for the photographers of such renowned publications as *Life*, *USA Today*, *People*, *US*, *The LA Times*, *ICE* and *Belmo's Beatleg News*. In less than three minutes it was over. I had shot half a roll, hoping a few would turn out (they did).

Within moments, some photographers were clamoring for autographs and asking questions. I tried to get an autograph, but 365 pounds of Samoan stopped me and growled, "No more." But I was not to be thwarted! I stepped around the crowd and waited for Paul at the door. Suddenly, he was a foot from me. Brazenly I stayed put and said to him, "Hi. I'm from Alaska. May I have your autograph?" He took my pen and signed the back of my Beatleg postcard (Series A:#001—MARY JANE). Linda was beside Paul and I said hello, but she just looked at me—she seemed tired and bored. I told Paul I had seen him in Anchorage in 1976. He smiled and replied, "I seen you too!" With that, he was out the door and on his way to the press conference.

Once in the press room, I found a spot behind some tv camera and peered through some legs to watch and listen as Paul gracefully dodged questions about unreleased songs and the EMI lawsuit (we hope to have a transcript next issue). Ressler asked if the BBC material would now be released since the lawsuit was settled, but Paul again sidestepped the question, saying no decisions had been made. He did, however, admit to being the man behind THRILLINGTON.

The rest of the questions were the typical, "How does it feel to be back on the road?" and so on.

That night I attended his concert with L.R.E. King and friends. It was a great show which lived up to all my expectations. As a special surprise, Stevie Wonder and Paul sang *Ebony And Ivory* during the encore. Paul got quite a laugh from the audience when he did his Stevie Wonder imitation—bobbing his head and swaying to the music.

McCartney is the consummate entertainer. If you haven't seen him in concert, do it. He can rock.



## LETTERS

### Arno Guzek

Regarding the Peter Sellers tape as auctioned 24 Aug 88 at Phillips, the catalogue claims:

*Side One: Back In The U.S.S.R. (as released), Rocky Raccoon (with an ad-lib start), Wild Honey Pie (foot tap count-in), Mother Nature's Son (as released), Sexy Sadie (a different extended guitar solo on fadeout), Don't Pass Me By (different mix with an extra verse). Side Two: Yer Blues (a slightly different mono mix), Goodnight (an alternate mix), "Come On, Come On" (with count-in and slightly different mono mix), Ob-La-Di, Ob-La-Da (with false start and a different ad-lib at the end of the song by Lennon), Blackbird (extra bars of guitar at the start and no blackbird sound effects), and Not Guilty (unreleased mono mix with count-in).*

According to Lewisohn, the first five songs were copied 23 Aug 68 (I presume these are the same since the song order is identical) and the last three songs on 27 Aug 68 (again, in the same order).

### A. Subscriber

I have not yet received the October/November issue as yet. Maybe it has not been sent out yet, but if it has I would like to receive a copy.

I also had to write to you to receive the Aug/Sep issue; I received that in mid-October. I am a serious collector and it sure would be nice to receive your newsletter when everyone else does...

*Mea culpa, but here's the deal, everybody. I have no backlog of stories to run when there's no news to report. That means that each issue is printed only when I have enough material to fill it. That means that the interval between issues depends a lot on situations entirely beyond my control. To get the issues out before they're full would mean either padding them or cutting back on the size. It would be pretty easy to mail out a 4-page newsletter every two months like clockwork.*

*Or, you can contribute an article. We have over 300 subscribers at this point (and distribute over 900 copies per issue), yet I get only a handful of letters each month which are not requests for information about the newsletter or my books. Now, I'm not*

*complaining; I couldn't deal with hundreds of letters anyway. But if I had more contributions, the issues would fill up faster and come out more regularly.*

*Another possibility: I could run reviews and overviews of older, out-of-print titles. I would prefer to keep those for the books, but if enough people express interest it would be easy to fill up the pages with them. If you have a preference, let me know. Otherwise, the decision is mine. I'll give you what you want, but I have to know what that is.*

*It seems to panic a lot of people that the issues are dated by month, but often don't come out until well after that date. So, in a effort to make things easier, starting this issue, I'm dropping the months from the layout. Next issue will be Volume 3, Number 6 (for those perverse few who just have to know, it would have been the Feb/Mar issue). After that? I'll have to talk it over with Belmo. Maybe Vol. 3 No. 7, maybe Vol. 4 No. 1. Meanwhile, all subscriptions will of course be good for six issues (which I still hope to get out within twelve months).*

*As for receiving it when everyone else does, well... All subscription copies are mailed within a day or two of publication. Check the postmark date, and if there seems to be an undue delay, contact your local Postmaster.*

### John Poole

Regarding the Oct 63 appearance on *Sunday Night At The London Palladium* (the UK equivalent of the *Ed Sullivan* show), I'm actually old enough to have seen this on tv 26 years ago! Unfortunately, the intervening years have rather dimmed my memory, although I'm positive that the listing of songs in Lewisohn's book is definitely wrong—I must admit that though that I didn't notice this when I read the book... My most vivid memory is that the Beatles were topping the bill but opened the show with a surprise "tease" appearance for 30 seconds or so (to much screaming) before the curtains were dropped and the compere came on appealing for calm.

I do seem to recall *Roll Over Beethoven* being performed and I have a vague memory of *There's A Place* being included, although this seems less likely. The other songs no doubt included *She Loves You* and *Twist And Shout*, plus (probably) *Please Please Me* and (perhaps) *Boys* (?).

Unfortunately, I have absolutely no recollection of the January 1964 appearance.

On the 29 Feb 64 broadcast of *Big Night Out*, the Beatles did come out for a brief appearance (doing a short, lip-synched version of *Please Mr. Postman*) before their later performance (this appears on the boot *SUNDAY NIGHT AT THE LONDON PALLADIUM*). Really, we simply must find some sort of contemporary record for this thing! Let's get it settled!

### Toru Oomura

*One After 909* (on URT Vol. 4) was previously available; it is the same version which appeared on *THE REAL CASE HAS JUST BEGUN*.

### Bob Holmes

...If you're listening to *GET BACK* outtakes and George is using a wah-wah pedal, it's Twickenham; if he's using the rotating "Leslie" speaker ("phase-shifting"?) effect, then it's the Apple basement. I may be mistaken (I thought I was, once—but I was wrong!).

### Ted Greenwald

I finally heard the Xmas messages for the first time, on a new CD (a good one—it doesn't have a skip on it). The disc bears a National Radio Service label, and is titled *MERRY CHRISTMAS THROUGH THE YEARS (DOCUMENTARY)*; pressing numbers and factory ID have been deliberately burned away. Anyway, the Third Christmas Record includes John singing some verses that end "We got some, we got some," which then turns into *Auld Lang Syne*. Sounds to me like the same thing he's singing right before he goes into *Tennessee* during the *GET BACK* sessions (ending with "I got some"). Unfortunately, I have no idea what it is—but it seems to be a distinct idea, separate from *Tennessee*; ditto for Paul's little vocal idea, which ends, "Oh Donna, oh Donna.").

*[Yeah, those two pieces in front of Tennessee have always bothered me—and I didn't separate them in my various listings for THE BLACK ALBUM and later appearances. Paul's "Oh, Donna," really ought to be from Richie Valens, but the tune is wrong—and who exactly is "Miss Mitchell Moore" anyway? Regarding John's bit: they are very similar indeed. It's certainly not clear to me whether they are both versions of something, or merely what John started to sing when he played certain riffs—from the tape, it seems that neither John nor Paul really knew what song they were doing until John's vocals won out.]*

The Xmas CD ends with a very psychedelic version of **Glass Onion**, with all kinds of extra overdubs. I don't think it could be a fake because there's a solo break on the verse, and there's no place in the original version to clone a verse without a lead vocal on it. There's also a florid **Strawberry Fields Forever** imitation apparently called "I'm Dreaming." Maybe from an unreleased Klaatu album?

*[Rats! Now I've got to find this thing!]*

Regarding the *Let It Be* outtakes video from which **BYE BYE LOVE** and **CLASSIFIED DOCUMENT VOL. 3** were taken:

The song you identify as **Under The Boardwalk** is, I believe, **Save The Last Dance For Me**. You can almost hear Paul singing the melody. After the sync tone, Billy Preston, Paul and Ringo can be heard continuing the song before they go into the rock vamp you call "Organ jam."

*[Now that you mention it, I can hear it as Save The Last Dance For Me. While the chords are extremely crude, this certainly makes more sense—it would have been five days after the GET BACK LP version was recorded. Can't really hear any significant vocals, though.]*

The video clearly shows John, Ringo, Yoko and Paul during the "Feedback jam." There's no sign of George, either in the music or the camera, despite John's "Okay, George, let's take it," during **A Quick One** (which isn't in the video). The continuity between **A Quick One** and "Feedback jam" is more or less clear, so it's possible that John was speaking to George Martin. Elsewhere in the **GET BACK** sessions, John asks if some particularly wild jamming was recorded—if I'm correct, that means, did George really take it?—mentioning that it would be good for "our" next album (John and Yoko's?). The film looks like it was made at Apple; a Leslie cabinet is visible, and Billy Preston (well, a black man, in any case) walks by at one point—two elements that weren't present at Twickenham. Lewisohn's reference to ten minutes of "untitled jamming" on 1/27/69—"heavy...and barely listenable"—fits this passage. I think it's a good bet that's what "Feedback jam" is.

That's all for now. I've made it a project to transcribe all of the **GET BACK** material I can get my hands on in hopes of constructing a rough chronology based on slate numbers, spoken references, facial hair (George grows a moustache through the project), instrumentation, arrangement details, etc.—but many of my projects go unfinished for years at a time. Things are

busy at the moment, so I'll don't know when I'll get back to it.

### **Ted Pastuszak, Jr.**

Sorry if I added to your confusion regarding variations among certain BBC programmes. Briefly, as I understand it, *Saturday Club* was produced for broadcast domestically in the UK. The last half-hour of each weekly *Saturday Club* programme was re-edited (apparently to delete localized chat, such as dedications) and rebroadcast to overseas listeners via the shortwave BBC World Service. In this form, the series was known as *Top Of The Pops*. The BBC also makes a variety of its programmes available for sale to foreign radio stations in pre-recorded form by way of its Transcription Service. I would suspect that the version of *Top Of The Pops* distributed in this manner would be the same or very close to the version prepared for broadcast on the World Service. Thus two versions: the original programme for domestic broadcast, known as *Saturday Club*, and an edited version for overseas, entitled *Top Of The Pops*.

*[At last, an explanation which makes sense. On the basis of this, one would expect that there would be more than one of the Top Of The Pops radio shows floating around, either on Transcription disc or on tape, in private collections.]*

John Winn is probably correct in referring to the version of **Can't Buy Me Love** from the **DIG IT** CD as a double-tracked, in-studio version from *Around The Beatles*, assuming that's true, that would be the third variation of this material—the first being the "live" mix which includes the audience scream effects, and the second, as presented on the **NOT GUILTY LP**, which consists of the original prerecorded studio mix, sans audience. If a fourth version appears, with phased vocals, dual bass counterpoints and additional percussion, for example, I think I'll seriously consider getting into stamp collecting!

*[Relax, and listen again. I think you'll find that the version on the NOT GUILTY LP is double-tracked. You can hear one of Paul's vocals start just late from the very first line—it's just more obvious on the CD because the sound is a little better.]*

Incidentally, my sense of wonder was renewed when I recently discovered a previously unheard Beatles track in one of the unlikeliest places. Take 5 of **Run For Your Life** (with an alternate lead vocal) was aired on *The Lost Lennon Tapes*. Granted, this track runs only about 1:15 before it comes to an abrupt end, but it's interesting because

Lennon begins to repeat the second verse after the instrumental break instead of singing the third verse, as he does on the commercial release. However slight, I preferred it to another batch of **Beautiful Boy** remixes.

*Amen. It's hard for me to believe, but The Lost Lennon Tapes has apparently been renewed for another year—this time with no accompanying rumors of new finds in the archives, so what they'll fill the time with is anybody's guess.*

### **James Whyte**

I hope I'm not beating a dead horse here, but I have a few words to add about the Condor CDs. I agree with John Winn that they aren't as awful as you made them out to be in the Jun/Jul issue; however, I can point out several flaws that he missed:

On **DIG IT!**, Condor replaced the true stereo version of **Yes It Is** found on the vinyl pressing with an outtake version previously available on **HOLD ME TIGHT**. They did the same on **NOT FOR SALE** with **Yes It Is** and **Paperback Writer**. The stereo recordings are now available on **PAST MASTERS**, so losing them from the CDs is no big deal. While they were at it, though, Condor also removed the three songs from the NME Poll Winners' Concert (11 Apr 65), and replaced them with... nothing! The performance will apparently be available on CD once **BEEB 13** is released, but there seems to be no reason it couldn't appear on the original album. Lady Madonna from the album has been replaced by the version (same take) from **NOT GUILTY**; this version has much better sound quality, but lacks the piano intro.

**NOT FOR SALE** is also missing material that was on the original vinyl. In addition to editing **One After 909**, Condor replaced **If You've Got Trouble** and **Leave My Kitten Alone** from the original album with the versions from **ULTRA RARE TRAX**. The sound quality is a step up, but these are shorter versions of the songs. **Leave My Kitten Alone** no longer has the false start, and **If You've Got Trouble** is missing an entire verse! John's short poetry reading is also missing from the CD. One interesting note: the CD seems to have used a different tape (or a longer piece of the same tape) for **Do You Want To Know A Secret**. On the album, the song fades at the end; on the CD the song ends without fading, after which John can be heard speaking. If this has appeared before, I haven't heard it; I know it's not the same as the take on **HOLD ME**



This could explain half the unknown titles but, if so, why didn't we hear about "Laxton's Superb," etc., earlier?

[I dunno. This is certainly the first time I've seen *Knights* spelled like that; ditto the suggestion that the two might be the same song. C'mon, Mark—I know you're reading this. Help us, Obi Mark Kenobi! You're our only hope!]

10. Finally: No! Not again! Yes, the final word on NOT GUILTY. You're Going To Lose That Girl is the film version (thus the count-in, and no bongos), with someone playing along, as in *Every Little Thing* and other outtakes.

Good try, but you can hear the bongos in the movie version of the song; in fact, you can even see Ringo playing them. It's interesting to note that it's announced in the film as take 5, apparently to match the fifth attempt to steal Ringo's ring (the commercial version was, of course, take 3). This cut may be exactly what it purports to be, even if there doesn't seem to be room for it in the session as described by Lewisohn. Is the film count-in the correct one? Possibly, although it seems odd that George would do the count-in for John's song.

#### Andrew Neally

In *Fixing A Hole* (p. 66) you mention that

Paul reportedly shared vocals with Marianne Faithful in the U.K. tv special *The Music Of Lennon And McCartney*. This is not so. I have the entire show on video and it's nothing more than Paul lip-synching the beginning of the Beatles' version of Yesterday, and then Marianne lip-synching most of her recorded version of the song. It is not even an edit—it is just a little portion of one (Paul) and the bulk of another (Marianne). [Good to know. Thanks. Now if I can only remember where I read the misinformation in the first place...]

In the Pierian Press book *Heart Of Stone—The Definitive Rolling Stones Discography 1962-1983* by Felix Aeppli (1985) it states on page 349 (entry 1065) that the writers of *Too Many Cooks* are Bond, Dunbar and Wayne. The author does not qualify this with a question mark, leading me to believe he's certain. His information regarding the time and place this song was recorded also differs from yours. He lists November '71 or November '72 as the date and the Record Plant NYC as the place. Any credence to this?

Um, no. Here's a transcript from John's appearance on KSAN during Sep 74, with Tom Donahue, where the song was played (and from which the tape originates, I think):  
TD: We have this tape that was sent us—

JL: Mysteriously.

TD: —mysteriously in the mail, of a session that was recorded at Record Plant in Los Angeles, where they had what started off as the Jim Keltner Fan Club, right?

JL: Well, that was the code-word for the jam sessions that were going on every Sunday at Record Plant West, until Jim got paranoid about it being called that. That's what they used to call them. Anybody who was around used to turn up and jam, and they usually jammed nothing, y'know? This is the first time something came out that was reasonable.

TD: Do you remember who's on this?

JL: Uh, Mick—I know that—singing. There was Harry Nilsson; a few people doing background vocals. Billy Preston was there. Bobby Keyes was there. Uh, Hollywood—the whole Hollywood Horn Section was there.

TD: You playing on it?

JL: No, I was sitting behind the desk. Y'know, I was, like, elected to sit there. And Harry said, "Why don't you produce it?" meaning, somebody keep straight and tell 'em when it sounds all right, y'know, to help the engineer. Jack Bruce is playing bass, as you'll hear.

As for the authorship of the song, until I hear the original version, I'll have to leave it qualified. Anybody out there have one?

\*\*\*\*\*  
GOTTA SING, GOTTA DANCE by Paul McCartney has now been officially released by the Swedish group First Mistake. Available for \$5 (includes postage) from Skivservice, Box 141, 31044 Getinge, Sweden.

WANTED DESPERATELY: Yoko: US 7-inch and 12-inch singles w/PS, and the Lennon CDs *BORROWED TIME* (Toasted, Condor 1967), *IMAGINE*, *THE ALTERNATE ALBUM* (Sidewalk Music, SW 89009), *JOHN LENNON'S 31ST BIRTHDAY PARTY* (Rockin' Records, JLBP-01), and *OUT OF THE BLUE* (Toasted, Condor 1968). Wilhelm Eder, Roesselmeuhlgasse 13/17, A-8020, Graz, Austria.

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CDs FOR SALE: ULTRA RARE TRAX VOL.s 1 & 2 (The Swingin' Pig, original covers). Both for \$100. Write first. I'm still looking for old bootlegs—please send me your list. Toru Oomura, 1086-53 Komaki, Nagareyama-shi, Chiba 270-01, Japan.

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WOULD SOMEONE TRADE THE LOST BEEBS LP (TBR/LP-2) and upcoming *LOST LENNON TAPES* LPs for 13-track *CHOB*A (1-for-1) or 11-track *CHOB*A (3-for-1)? Also trading for similar things. Evelyn & Harmut Schwarz, Kranichfelderstr. 18, 5083 Erfurt, DDR (East Germany).

BETA VIDEO WANTED: Traders, have large collection to swap from. Also interested in audio trading. Your list gets mine. Paul V. Nelson, 5908 38th Ave. N., Crystal MN, 55422.

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WANTED: *HOLD ME TIGHT*, *NOT GUILTY* and *DIG IT* from the Condor CD series. Also *CHOB*A on CD. Angel Llacuna, APARTADO 19.105, 08080 Barcelona, Spain.

WANTED: *NOT GUILTY* & *HOLD ME TIGHT* CDs. For sale: Vault set #58 of 300, t-shirt and most of eight records sealed, w/book. Also *Lost Lennon Tapes* May 88-Feb 89. Write for details. Jeff McDermott, 106 W. Chalfont Way, Cary NC, 27513.

## TIGHT.

Regarding the Essential Beatles Bootlegs: all of The Swingin' Pig releases are also available on (colored) vinyl. PARIS 1965 is a double record, the rest are single albums. The ones I've seen all have beautiful color covers. It might be worth mentioning in case anyone doesn't have a CD player (or if they'd just like to save some money—the albums are about \$10 cheaper than the CDs).

Finally, here's a question I figured everyone else would have asked by now, but as far as I know nobody has. I guess I might as well be the one. Why haven't the missing songs from the vinyl URT V.3-6 shown up on CD yet? Condor put out some of the Strawberry Fields Forever takes, but the album had more. One And One Is Two isn't available yet, either (I know these are all on the BACK-TRACK CDs, but they were mastered from vinyl. Where is the person who has the tapes?). Any information (even rumors—there are always plenty of them) would be appreciated.

*Part of the confusion results from the fact that, as best I've been able to ascertain, the Condor CDs were put out by different people from the ones who released the LPs which they (generally) duplicate. Presumably, the Condor people did not have access to certain cuts on tape source and substituted as necessary (or when they felt like it), or dropped things which have since become commercially available. The same is apparently true of the ULTRA RARE TRAX material; the people at The Swingin' Pig do not seem to be the same people at, for example, Yellow Dog. It may be (this is the rumor I hear most often) that several sources have the same basic tapes, but each has a few differences. Or maybe only one person has the tapes, and he/she doles them out in bits and pieces. We may never know. An interesting rumor has it that the tapes "escaped" in 1982, when EMI invited a few serious collectors to help them prepare the Abbey Road shows. If true, we may have heard about all there is to hear. On the other hand, would EMI really be making such a fuss about tracking down the culprits if they (presumably) already knew who had the tapes? And where do the tapes of the acetates come from? Surely EMI didn't have those in their vaults!*

*As for The Swingin' Pig LPs, it's true. However, I've found that they do not get nearly the distribution that the CDs do (probably because dealers make more money from the CDs), and they seem to be much*

*harder to find. Will this make them ultra-collectible in the future?*

## Thom Whetston

Are you sure there's surface noise on those new Lennon CDs? I've heard they were recorded from the Westwood One satellite onto open reel. I'm told they play the master tape in 15kHz stereo for stations that don't use the discs.

*Duh. This is the first I've heard of a satellite feed for The Lost Lennon Tapes; every taped show I've heard has been unquestionably from disc, although there are undoubtedly great tapes floating around, and it would certainly explain a few things. This does raise a whole new problem. I have been told by a couple of people now that it is possible to get a noise which sounds like surface noise—but is not—during tape transfers, something that wasn't really a problem with bootlegs until the advent of CDs. Any of our more technical readers out there care to speak (or write) to this?*

## John Winn

I have a video copy of Twist And Shout from the Palladium (13 Oct 63) but I agree that the other four songs must have come from the 64 show. Maybe they were all listed together once and someone assumed they were all from the first show. I also read in one book—can't seem to remember which—that they did She Loves You at the 63 show, which would make more sense as it was their current single. *Fixing A Hole* stuff:

1. The rehearsal of Give Ireland Back To The Irish (1970S) was indeed from the David Frost special, but originates on an ABC-TV news report (Feb 72?) from Paul's house, not a studio. The video is great. Wings stand around and play, and there is a short interview with Paul and Linda.

2. However, the Flip Wilson-narrated Guinness cut (THE BEST OF TOBE MILO), which I also have on video, is not from this show. It may be a Guinness show or not, but the intro ("You don't have to look far for the world record holders in song-writing.") indicates the program dealt with record holders in general, so it's probably not from the Flip Wilson Show. The interview with Paul is from mid-67, possibly David Frost. (Did Flip and David ever do a show together? Their destinies seem intertwined!)

*[Now, there's a weird thought. Actually, it might be possible that the cut is from the '60s—I didn't go any farther back than 72 in*

*looking for it.]*

3. The Australian interview on LIFTING MATERIAL FROM THE WORLD may be from March 82, *Good Morning Australia*—but I don't have the album.

*[Send me the video—I'll let you know.]*

4. The riff from Rockline on SOMEWHERE IN UTOPIA is Drive My Car. George explains that Paul played the slide guitar solo, while he was busy playing that riff, "stolen from Respect by Otis Redding." In the same show, he claims that his first slide guitar playing was on Comin' Home live with Delaney and Bonnie (FALKONER), as he took over Dave Mason's part from the record. Maybe he only played on this one song?

5. "Love Is A Macaroni" indeed! John is singing A Pretty Girl Is Like A Melody (Berlin).

*[Absolutely right. Once I found a copy of the song—God help me, I had to buy a used Lawrence Welk album!—and then listened to the GB sessions again, you can hear somebody hit three of the first four melody notes on the guitar, then John's vocals take over, in typically twisted fashion, to finish the line. Maybe this (like the Sabre Dance) is one of the songs they played to accompany the "spectacularly endowed" Janice at the New Cabaret in Jul 60. Good work.]*

6. In the LOST SONGS section, you can add I Call Your Name, which was the first song John wrote (minus the middle eight).

7. According to the book *Saturday Night Live: A Backstage History*, George's SNL appearance was not live. Due to schedule conflicts, the duet with Simon was taped earlier in the week. The so-called rehearsal may be simply outtakes from the actual taping. If Nov 18 is the airdate, the whole session could have been taped 16 Nov.

8. I have the 87 Prince's Trust concert (SOMEWHERE IN UTOPIA) on video; since Phil Collins is on drums, it must be 6 Jun.

9. From a Ringo interview:

*Q: There is supposedly a track you recorded in October 1970 at Abbey Road, with John listed as the producer and apparently the composer. It was called either "When I Come To Town" or "Four Knights in Moscow." I haven't heard that one.*

*R: No, I haven't heard it either. It's something you read.*

*Q: Actually, a friend of mine who was the session sheets at Abbey Road told me about it.*

*R: Well, at Abbey Road, you'll see a lot of working titles on session sheets, like the famous "Scrambled Egg."*



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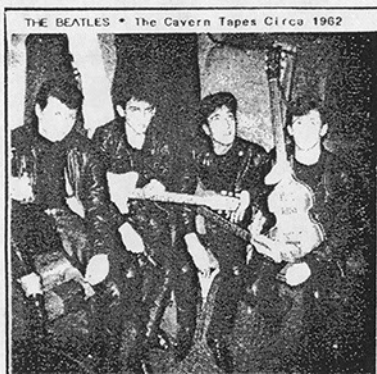
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## THE CAVERN TAPES CIRCA 1962

The Beatles  
Compact disc; NML, CT62-2

**I Saw Her Standing There** (Lennon-McCartney) (3:12) Previously unavailable. Slower and heavier than the released version, the most remarkable thing about it is the presence of John's harp (harmonica) in the intro and accompanying Paul's vocals during the verses.

**One After 909** (Lennon-McCartney) (3:13) Version 1, previously unavailable. John flubs the lyrics.

**One After 909** (Lennon-McCartney) (3:17) Version 2, previously available in altered form. We can now see that the version on **NOT FOR SALE** was edited to fill in the parts where the narration and Paul's *Let It Be* chat intruded on the music. The NFS version lacks about 15 seconds of guitar solo, with early verses spliced in to replace later verses. The editing was extremely good and, if you didn't have this to compare it to, you'd never miss it.

**Catswalk** (Lennon-McCartney) (1:24) Version 1, previously available in abbreviated form. The version on **NOT FOR SALE** lacks a tiny piece of chat at the start and ends about 15 seconds before this one (due to

## LAST GASP FOR BOOTLEG CDS?

In the wake of the settlement between the Beatles and EMI, European manufacturers and distributors are feeling increased pressure from the authorities. Could EMI's apparent laxness have been merely a bargaining chip? As the legal loopholes disappear, and the lack of significant material becomes obvious, is this the beginning of the end?

voice-over in the original broadcast). Its appearance on **FILE UNDER 2** was similarly truncated.

**Catswalk** (Lennon-McCartney) (1:24) Version 2, previously unavailable.

SOURCE:

Oct 62, the Cavern Club?

SOUND QUALITY:

Very good to excellent mono. There is at least one spot where the volume drops quickly and then returns at a lower level; this may mean that a non-Beatle was present and operating the equipment.

COMMENTS:

Two of these items, **One After 909** (#2) and **Catswalk** (#1) first appeared in the *Sergeant Pepper's Lonely Hearts Club Band: A History Of The Beatle Years 1962-1970* radio special in 1984. They seem to have first been bootlegged, copied from that broadcast and in edited form, on **NOT FOR SALE**.

There are two things to consider when dating this tape which Roger Scott, narrator of the *SPLHCB* radio special, said was from a 62 rehearsal tape (tradition has them performed at the Cavern).

First: while the Beatles had been performing the other two numbers as early as 1960, Lewisohn (*The Beatles Live!*) doesn't have them doing **I Saw Her Standing There** onstage until 62. On pp. 84-5 of Coleman's



Lennon biography, we see a photo of John and Paul, supposedly taken in Sep 62, as they rehearse **I Saw Her Standing There** from handwritten notes in Paul's Liverpool Institute exercise book. This photo by Mike McCartney is printed more clearly in *Mike Mac's White And Blacks* and the title is confirmed. The date is less obvious, but presumably Mike Mac knew about when the photo was taken. Also, the hairstyles are consistent with late 62.

This tape clearly predates the *Star-Club* tapes. By late Dec 62, the arrangement for **I Saw Her Standing There** (then called

continued...

## CONTENTS

### REVIEWS

|                         |    |
|-------------------------|----|
| CAVERN TAPES CIRCA 1962 | 1  |
| ABBEY ROAD SHOW 1983    | 2  |
| Those WILBURYS Outtakes | 3  |
| CAN'T FIGHT LIGHTNING   | 3  |
| CHRISTMAS ALBUM         | 4  |
| FROM US TO YOU          | 4  |
| BACK IN THE U.S.A.      | 5  |
| NEWS & STUFF            | 6  |
| LETTERS                 | 8  |
| BEATLEG ADS             | 11 |

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"Seventeen") was pretty well finalized (Catwalk and One After 909 having apparently already been dropped from the repertoire). If the song had not been finished until Sep 62, then this tape must fall somewhere in between.

Here's a theory: encouraged by the moderate success of *Love Me Do*/P.S. I Love You (recorded 11 Sep 62; released 5 Oct 62), John and Paul concentrated on their song writing. The presence of John's harmonica in *I Saw Her Standing There* is consistent with its use on *Love Me Do* and *Please Please Me*; it also gave John something to do besides singing backing for Paul. Although they already had a considerable backlog of songs, they were quickly growing in confidence and skill and may have felt, correctly, that their new material was better.

They knew they had two big Hamburg gigs coming up. With Brian limiting the length of their shows, it became essential to select their very best original material. So they set up a recorder at the Cavern—it being the closest thing they had to a studio—and laid down a few tracks. The decision? *Catwalk* (instrumentals had no place in the new, tighter sets) and *One After 909* (they had never gotten the lyrics right anyway) could go, but "Seventeen" showed definite promise.

We can't be certain what originals they ended up performing that Dec 62 in Hamburg; the only two Lennon-McCartney compositions from those *Star-Club* shows to appear are *I Saw Her Standing There* and *Ask Me Why* (dropped from some reissues, perhaps to avoid copyright problems, as with the Decca tape). The bootleg LP *THE BEATLES VS. THE THIRD REICH* contains no Beatles originals at all. While it's odd that they wouldn't cover their single, it may be that the Beatles simply felt the slower tunes (like their new suits) were inappropriate for the rowdy Hamburg audiences.

Another theory would date the tape from about the same time. At their first actual EMI session (4 Sep) there had been a certain amount of friction between the Beatles and George Martin about if, and which, Lennon-McCartney originals would make good records. They might have begun going over material they had accumulated, looking for their next single. The problem with this explanation is that we would also expect to find, for example, *Please Please Me* and *Ask Me Why* on the tape. Of course, we don't know how long the original tape was or what else might have been

on it.

The second consideration, and main objection to the Oct 62 dating, is that the tape just doesn't sound like anything else from that year (1 Jan 62 Decca, Apr 62 Polydor, various BBC). It bears more resemblance to the May 60 Quarry Men rehearsals than anything else and, strictly from a performance perspective, would fit very well as transitional between those earliest recordings and the May 61 Polydor sessions.

Could these tapes have been recorded as demos during the Spring 62 label shopping? To be honest, they're not very good (historic, yes; good, no), so the answer would appear to be "no." Showing these tapes around would almost certainly have been a bad career move. The guitar solos are clumsy and primitive, and the drumming sounds like a cardboard box going down the basement stairs. The guys have a long way to go at this point.

It may be that *I Saw Her Standing There* was actually written much earlier than Sep 62, and that they were in the process of reviving it when the photo was taken. On p. 285, Coleman notes that the song was "...knocked off in Paul's front room, [while they were] playing truant from school." It's difficult to ascertain precisely when John and Paul finally left school, but it seems to have been in 1961. If the song had been written by early 61, is there a chance that the Beatles performed *I Saw Her Standing There* briefly (late 60-early 61) before abandoning it? And when did John take up the harmonica? His playing here is extremely crude, as if he hadn't been doing it very long.

These tapes raise more questions than they answer, and any comments from readers would be most welcome!

## ABBEY ROAD SHOW 1983

The Beatles  
Compact disc; NML, ARS83-2

chat (0:11) 26 Oct 64, EMI; excellent mono; excerpt from *Another Beatles Christmas Record*

*Love Me Do* (McCartney-Lennon) (2:14) 4 Sep 62, EMI; unknown take (commercial version with Ringo); excellent mono  
*How Do You Do It* (Murray-Edmond) (0:41) 4 Sep 62, EMI; take 2 (original version, excerpt); excellent mono

*I Saw Her Standing There* (Lennon-McCartney) (0:48) 11 Feb 63, EMI; take 6 (false start, with chat); despite the studio announcement, this is not take 1

*I Saw Her Standing There* (Lennon-McCartney) (0:16) 11 Feb 63, EMI; take 11 (overdubbing handclaps onto take 1; false start)

*I Saw Her Standing There* (Lennon-McCartney) (2:48) 11 Feb 63, EMI; take 12 (overdubbing handclaps onto take 1)

*Twist And Shout* (2:30) 11 Feb 63, EMI; take 1 (commercial version, stereo, with added cheers at end)

*One After 909* (Lennon-McCartney) (1:17) 5 Mar 63, EMI; unknown take (excerpt)

*Don't Bother Me* (Harrison) (0:11) 11 Sep 63, EMI; take 11 (false start)

*Don't Bother Me* (Harrison) (0:26) 11 Sep 63, EMI; take 13 (commercial version, excerpt)

*A Hard Day's Night* (Lennon-McCartney) (0:03) 16 Apr 64, EMI; take 2 (false start, with chat)

*A Hard Day's Night* (Lennon-McCartney) (0:03) 16 Apr 64, EMI; take 3 (false start, with chat)

*A Hard Day's Night* (Lennon-McCartney) (2:23) 16 Apr 64, EMI; take 9 (commercial version, with count-in)

*Leave My Kitten Alone* (0:45) 14 Aug 64, EMI; take 5 (excerpt)

*I'm A Loser* (Lennon-McCartney) (2:23) 14 Aug 64, EMI; take 8 (commercial version)

*She's A Woman* (Lennon-McCartney) (1:12) 8 Oct 64, EMI; take 1 (excerpt)

*Ticket To Ride* (Lennon-McCartney) (2:37) 15 Feb 65, EMI; take 2 (commercial version)

*Help!* (Lennon-McCartney) (2:17) 13 Apr 65, EMI; take 8 (instrumental)

*Norwegian Wood* (Lennon-McCartney) (1:16) 12 Oct 65, EMI; take 1 (excerpt, with chat); the actual Abbey Road presentation had more chat (about a jumbo Gibson) which may not belong here

*I'm Looking Through You* (Lennon-McCartney) (0:52) 24 Oct 65, EMI; take 1 (excerpt)

*Paperback Writer* (Lennon-McCartney) (2:12) 13/14 Apr 66, EMI; take 2 (commercial version)

*Rain* (Lennon-McCartney) (2:48) 14/16 Apr 66, EMI; take 7 (commercial version)

*Penny Lane* (Lennon-McCartney) (2:54) 29/30 Dec 66 & 4/5/6/9/10/12/17 Jan 67, EMI; take 9 (commercial version)

*Strawberry Fields Forever* (Lennon-McCartney) (1:16) 24 Nov 66, EMI; take 1 (excerpt)

*Strawberry Fields Forever* (Lennon-McCartney) (1:46) 29 Nov 66, EMI; 8/9/15/

21 Dec 66, EMI; take 7; excellent mono (excerpt)

**Strawberry Fields Forever** (Lennon-McCartney) (2:45) take 26; excellent mono (excerpt)

**A Day In The Life** (Lennon-McCartney) (4:56) 19/20 Jan & 3/10/22 Feb 67, EMI; edit of takes 6 & 7 (commercial version with clean intro)

**Hello Goodbye** (Lennon-McCartney) (3:21) 2/19/20/25 Oct & 2 Nov 67, EMI; take 22 (commercial version)

**Lady Madonna** (Lennon-McCartney) (2:08) 3/6 Feb 68, EMI; take 4?

**Hey Jude** (Lennon-McCartney) (2:33) 30 Jul 68, EMI; take 9 (excerpt)

**While My Guitar Gently Weeps** (Harrison) (3:12) 28 Jul 68, EMI; take 1; original version

**Because** (Lennon-McCartney) (2:13) 1/4/5 Aug 69, EMI; take 16; harpsicord, vocals & synthesizer

**#9 Dream** (Lennon) (2:13) commercial version

#### SOURCE:

Presumably from the master EMI audio tapes used in *The Beatles Live At Abbey Road* presentation.

#### SOUND QUALITY:

Excellent stereo, unless otherwise noted.

#### COMMENTS:

All of this material has, of course, been available before in one form or another. However, a number of items do make their CD perfect-sound-quality debuts.



### THOSE WILBURYS OUTTAKES

cassette tape

**Last Night** (Tom Petty/The Traveling Wilburys) (3:54) These are essentially the basic tracks, but with a number of differences. Petty does all of the lead vocals (Roy and George have some on the released version), and the tune is missing many overdubs (horns, percussion, backing vocals). There is also a count-in (with a few extra

beats at the start) and a slightly longer fade.

**Congratulations** (BD/The Traveling Wilburys) (3:16) Again, the basic tracks; slightly more at the start (with a bit of chat), and an early fade, with no Jeff Lynne coda; also lacking some overdubs.

**Dirty World** (BD/The Traveling Wilburys) (2:27) While the instrumental backing tracks are the same, this version features a different lead vocal from Dylan. It also lacks the extended fade.

**Rattled** (JL/The Traveling Wilburys) (2:56) This would appear to be an alternate recording; certainly the lead vocals and the song's structure are both different.

**Heading For The Light** (GH/The Traveling Wilburys) (3:43) Instrumental; this does not appear to be identical with the rhythm tracks of the released version.

**End Of The Line** (GH/The Traveling Wilburys) (3:21) While the backing tracks seem to be the same as on the released version, the vocals here are mostly different, and Roy Orbison is missing all together.

**Handle With Care** (GH/The Traveling Wilburys) (3:16) This is very close to the released version, as it was the very first Wilburys song, originally intended as a b-side for one of George's **CLOUD NINE** singles (possibly **This Is Love**).

#### SOURCE:

Mid-May 88, Santa Monica (Bob Dylan's garage studio).

#### SOUND QUALITY:

Very good stereo, with a serious lack of high end.

#### COMMENTS:

I would guess that this represents how the tapes stood when George and Jeff returned to England to turn ten days' work at Dylan's home into a hit album by overdubs and mixing. Three songs are missing here: **Not Alone Any More** (Roy Orbison), **Margarita** (Jeff Lynne), and **Tweeter And The Monkey Man** (Dylan); perhaps they were added later.

Note: it seems that the tape going around is too fast; the timings here represent the songs at approximately the correct speed.

### CAN'T FIGHT LIGHTNING

Ringo Starr

Starlight Records, SL 87025

Full color cover with song listing on the back; labels are generic Starlight.

#### Side A

**Attention** (McCartney) (3:23) early Jul 80, Superbear Studios, Nice, France; produced by Paul McCartney. Appears identical to the commercial release.



**Private Property** (McCartney) (2:50) early Jul 80, Superbear Studios, Nice, France; produced by Paul McCartney. Virtually identical to the commercial release, but with a few extra seconds of instrumental following the first verse.

**You've Got A Nice Way** (Stills-Stergis) (3:36) Jul 80, Paris? produced by Stephen Stills. Appears identical to the commercial release.

**Waking Up (?)** (3:35) Jul 80, Paris? produced by ?

**Can't Fight Lightning** (Starkey-Bach?) (5:43) early Jul 80, Superbear Studios, Nice, France; produced by Paul McCartney. The original title track, a very simple number built around a few riffs and a lyric. I happen to like it a lot.

#### Side B

**Wrack My Brain** (Harrison) (2:22) Jul 80, Paris? produced by George Harrison (this song may have been written as early as 1974). Apparently identical to the released version.

**Dead Giveaway** (Starkey-Wood) (5:25) Jul 80, Paris? produced by Ron Wood. The released version appears to be an edit of this one (almost two minutes have been excised), and having a prominent acoustic guitar which is lacking here; it's difficult to say whether that means a remix or an overdub. This version is also different from that on **RIZZ OFF**.

**Brandy (?)** (4:09) Jul 80, Paris? produced by ?

**You Belong To Me** (King-Stewart-Price) (2:10) Jul 80, Paris? produced by George Harrison. Apparently identical to the released version.

**Stop And Take The Time To Smell The Roses** (Nilsson-Starkey) (2:47) Jul 80, Paris? produced by Harry Nilsson. This version fades about 10 seconds before the commercial release; it also contains one brief mention of a Ford Cortina which was later mixed out.



#### SOURCE:

The Paris recording location comes from Stannard's *Working Class Heroes*; in fact all of the basic recording may have been done at Nice. There may also have been a few Spring 81 overdubs in Los Angeles.

#### SOUND QUALITY:

Very good to excellent stereo; lacking much high end. Most of these cuts are too slow when compared with their commercial counterparts.

#### COMMENTS:

The two mystery songs here are a problem. Neither "Brandy" nor "Waking Up" really sounds as if it were written or produced by Paul, George, or Harry Nilsson.

"Brandy" features a synthesizer. The only synths to appear on the commercial release were used by Al Cooper (*You Belong To Me*) and Ray Cooper (*You Belong To Me*, *Wrack My Brain*), both of which were produced by George (assisted by Ray Cooper and Phil McDonald, an engineer). "Brandy" and "Waking Up" are, well—boring, and not at all in the upbeat vein of George's two credited productions (and there's no sign of his guitar). For the same reason, they really shouldn't be Nilsson productions (as credited on the bootleg sleeve). They're not Paul's, since we know the tracks he was involved with. They don't sound like Stephen Stills' one credited production, either (which bears his distinctive touch).

Could they be Ron Wood productions? Could they be Ray Cooper productions? Or were they done by some other party entirely? I dunno!

### CHRISTMAS ALBUM

The Beatles  
Compact disc.

NML, matrix number has been removed. Copy says "National Radio Service; Merry Christmas Through The Years (Documentary)." Cover art reproduces US Christmas album in blue and black.

**The Beatles Christmas Record** (4:59)  
17 Oct 63, EMI

**Another Beatles Christmas Record** (3:56) 26 Oct 64, EMI

**The Beatles' Third Christmas Record** (6:20) 8 Nov 65, EMI

**Pantomime: Everywhere It's Christmas** (6:36) 25 Nov 66, Dick James

**Christmas Time (Is Here Again)** (6:06) 28 Nov 67, EMI

**The Beatles' Sixth Christmas Record** (7:48) Nov 68, various

**The Beatles' Seventh Christmas**

**Record** (7:39) Nov 69, various

**Glass Onion** (Lennon-McCartney) (2:49) No way is this an authentic Beatles production, but it's still an amazing piece of work. Basically, someone has taken the verses from the commercial version and created a totally new intro, instrumental break and outro. It's mono, of course, with what sound like synthesizers, and fully phased—which reminds me of those stupid bogus PEPPER remixes on FORETASTE. If it's from the same source, they've gotten much better.

**Lullaby** (Alexander) (3:20) Jan 68, Grapefruit; excellent stereo. A tape of an apparent demo acetate for this song was found in the Lennon archives. Initially publicized as an unheard track by the Beatles, this was later correctly identified and played (along with a portion of the demo) during the week of 15 Aug 88 on *The Lost Lennon Tapes*. There was apparently a rare commercial release.

Perhaps this is the kind of material which Tommy James claims to have by the Beatles, when in reality John and Paul were merely trying to get him to record some songs by writers signed by Apple publishing (most of whom seem to have tried very hard to sound like the Beatles).

#### SOURCE:

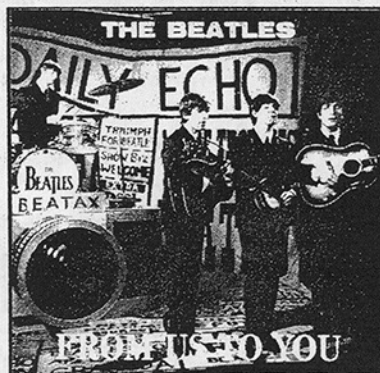
A copy of the Christmas album, plus one outtake and a non-Beatles cut.

#### SOUND QUALITY:

Excellent mono, except as noted. The Xmas cuts have surface noise.

#### COMMENTS:

There is no advantage to having the material in this form.



### FROM US TO YOU

The Beatles  
The Swinging' Pig, TSP-CD  
Compact disc, 2-disc set.

#### DISC ONE

From Us To You (Lennon-McCart-

ney) (0:29) 63, BBC

**The Hippy Hippy Shake** (Romero) (1:44) 30 Jul 63, BBC

**Memphis** (Berry) (2:05) 30 Jul 63, BBC

**Too Much Monkey Business** (Berry) (2:09) 10 Sep 63, BBC

**Do You Want To Know A Secret** (Lennon-McCartney) (1:40) 30 Jul 63, BBC

**Crying, Waiting, Hoping** (Holly) (2:06) 6 Aug 63, BBC

**Don't Ever Change** (Goffin-King) (1:54) 27 Aug 63, BBC

**To Know Her Is To Love Her** (Spector) (2:46) 6 Aug 63, BBC

**Carol** (Berry) (2:32) 16 Jul 63, BBC

**Soldier Of Love** (Cason-Moon) (1:57) 16 Jul 63, BBC

**Lend Me Your Comb** (Twomey-Wise-Weisman) (1:44) 16 Jul 63, BBC

**Clarabella** (Pingatore) (2:36) 16 Jul 63, BBC

**A Shot Of Rhythm And Blues** (Thompson) (2:13) 27 Aug 63, BBC

**The Honeymoon Song** (Theodorakis) (1:38) 6 Aug 63, BBC

**Nothin' Shakin' (But The Leaves On The Trees)** (Fontaine-Colacrai-Lampert-Gluck) (2:51) 23 Jul 63, BBC

**So How Come (No One Loves Me)** (Bryant) (1:40) 23 Jul 63, BBC

**I Got A Woman** (Charles-Richards) (2:24) 4 Apr 64, BBC

**Roll Over Beethoven** (Berry) (2:13) 30 Mar 64, BBC

**Till There Was You** (Willson) (2:10) 30 Mar 64, BBC

**I Wanna Be Your Man** (Lennon-McCartney) (2:07) 30 Mar 64, BBC

**Can't Buy Me Love** (Lennon-McCartney) (2:04) 30 Mar 64, BBC

**This Boy** (Lennon-McCartney) (2:13) 21 Dec 63, BBC

**Long Tall Sally** (Johnson-Penniman-Blackwell) (1:56) 16 Jul 64, BBC

**And I Love Her** (Lennon-McCartney) (2:17) 16 Jul 64, BBC

**A Hard Day's Night** (Lennon-McCartney) (2:36) 16 Jul 64, BBC; brief chat

**She's A Woman** (Lennon-McCartney) (3:03) 26 Nov 64, BBC

**I Feel Fine** (Lennon-McCartney) (1:58) 26 Nov 64, BBC

**Everybody's Trying To Be My Baby** (Perkins) (2:17) 26 Dec 64, BBC

**Dizzy Miss Lizzie** (Williams) (2:39) 7 Jun 65, BBC

**Ticket To Ride** (Lennon-McCartney) (2:53) 7 Jun 65, BBC; long version

#### DISC TWO

**Too Much Monkey Business** (Berry)

(2:03) 24 Jun 63, BBC  
 Thank You Girl (Lennon-McCartney)  
 (1:59) 13 May 63, BBC  
 From Me To You (Lennon-McCartney) (1:52) 24 Jun 63, BBC (disc says 22 Apr 63)  
 I'll Be On My Way (Lennon-McCartney) (1:55) 24 Jun 63, BBC  
 I Saw Her Standing There (Lennon-McCartney) (2:34) 25 May 63, BBC; with intro  
 Long Tall Sally (Johnson-Penniman-Blackwell) (1:41) 25 May 63, BBC  
 Some Other Guy (Leiber-Stoller-Barrett) (2:01) 23 Jun 63, BBC  
 Boys (Dixon-Farrell) (2:24) 25 May 63, BBC  
 Memphis (Berry) (2:04) 5 Oct 63, BBC  
 I'll Get You (Lennon-McCartney) (2:02) 5 Oct 63, BBC  
 She Loves You (Lennon-McCartney) (2:13) 5 Oct 63 & 21 Dec 63, BBC  
 Lucille (Penniman-Collins) (1:50) 5 Oct 63, BBC; with intro  
 I Got To Find My Baby (Berry) (1:56) 11 Jun 63, BBC  
 Money (That's What I Want) (Bradford-Gordy) (2:36) 18 Jun 63, BBC  
 Young Blood (Leiber-Stoller-Pomus) (1:56) 11 Jun 63, BBC  
 Baby It's You (David-Bacharach-Williams) (2:41) 11 Jun 63, BBC  
 Sure To Fall (In Love With You) (Perkins-Claunch-Cantrell) (2:07) 18 Jun 63, BBC  
 Anna (Go To Him) (Alexander) (2:59) 25 Jun 63, BBC  
 Lonesome Tears In My Eyes (Burnette-Burnette-Burliison-Mortimer) (2:36) 23 Jul 63, BBC  
 I'm Gonna Sit Right Down And Cry (Over You) (Thomas-Biggs) (1:59) 6 Aug 63, BBC  
 Matchbox (trad. arr. Perkins) (1:56) 30 Jul 63, BBC  
 Please Mr. Postman (Holland-Bateman-Gordy) (2:13) 30 Jul 63, BBC  
 I Got A Woman (Charles-Richards) (2:47) 13 Aug 63, BBC  
 Chains (Goffin-King) (2:21) 17 Sep 63, BBC (notes say 25 Jun 63)  
 Glad All Over (Schroeder-Tepper-Bennett) (1:51) 20 Aug 63, BBC  
 Honey Don't (Perkins) (2:11) 3 Sep 63, BBC  
 You Really Got A Hold On Me (Robinson) (2:57) 17 Sep 63, BBC  
 Lucille (Penniman-Collins) (2:28) 17 Sep 63, BBC  
 Twist And Shout (Medley-Russell)

(2:31) 24 Sep 63, BBC  
 SOURCE:  
 Various BBC performances, as noted.  
 SOUND QUALITY:  
 Excellent mono.

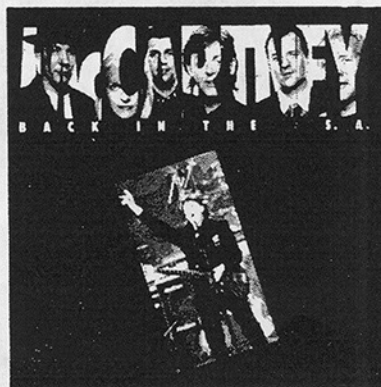
COMMENTS:  
 I did not compare every one of these tracks to its other appearances to make certain the dates are correct. I did, however, check anything that promised to be new or showed a problem.

A couple of tracks have incorrect dates listed in the booklet that accompanies this set, which might lead you to thinking that these are new performances, when they are not. This does mark the first appearance on CD of A Shot Of Rhythm And Blues from 27 Aug 63, if you care.

The I'll Get You from 5 Oct 63, taken from Episode Two of *The Beeb's Lost Beatles Tapes*, appears here on bootleg for the first time (this is the only new track in the entire collection, and it has been available to tape traders for some while). Also from Episode Two is *She Loves You*. This one, however, presents a problem. As it happens, this version (5 Oct 63, *Saturday Club*) is identical to the version on BEEB8 (21 Dec 63, *Saturday Club*). There are four possible explanations: (1) BEEB8 is wrong and *TBLBT* is right; (2) *TBLBT* is wrong and BEEB8 is right; (3) they're both wrong; or (4) they're both right.

I favor (4) myself, for several reasons. First, as far as I can tell, the BEEB series has never been wrong; second, since I'll Get You and Lucille are from the 5 Oct 63 show, there's no reason for *TBLBT* to be wrong; third, it's at least possible that the one show borrowed from the other (see the letters column for an example of where *Saturday Club* seems to have borrowed from *Top Gear*). I know this is very messy, but I think it's probably correct.

A nice collection for casual listening, but hardly essential.



## BACK IN THE U.S.A.

The Paul McCartney Band  
 NML, GWF 1189

3-disc set on red, white & blue vinyl, packaged in a four-color folder. The discs have no labels.

### DISC ONE

Side A (18:14)

Figure Of Eight (McCartney)

Jet (McCartney)

Rough Ride (McCartney)

Got To Get You Into My Life (Lennon-McCartney)

Side B (20:31)

Band On The Run (McCartney)

Ebony And Ivory (McCartney)

We Got Married (McCartney)

Maybe I'm Amazed (McCartney)

### DISC TWO

Side C (24:37)

The Long And Winding Road (Lennon-McCartney)

The Fool On The Hill (Lennon-McCartney)

Sgt. Pepper's Lonely Hearts Club Band (Lennon-McCartney)

instrumental

Sgt. Pepper's Lonely Hearts Club Band (Reprise) (Lennon-McCartney)

Good Day Sunshine (Lennon-McCartney)

Can't Buy Me Love (Lennon-McCartney)

Put It There (McCartney)

Side D (21:25)

Things We Said Today (Lennon-McCartney)

Eleanor Rigby (Lennon-McCartney)

This One (McCartney)

My Brave Face (McCartney-McManus)

Back In The U.S.S.R. (Lennon-McCartney)

I Saw Her Standing There (Lennon-McCartney)

### DISC THREE

Side E (18:15)

Twenty Flight Rock (Cochran-Fairchild)

Coming Up (McCartney)

Let It Be (Lennon-McCartney)

Aln't That A Shame (Domino-Bartholomew)

Side F (24:34)

Live And Let Die (McCartney)

Hey Jude (Lennon-McCartney)

Yesterday (Lennon-McCartney)

Get Back (Lennon-McCartney)

Golden Slumbers/Carry That Weight (Lennon-McCartney)

The End (Lennon-McCartney)

### SOURCE:

23 Nov 89, The Forum, Los Angeles.

### SOUND QUALITY:

An excellent stereo audience tape.



## COMMENTS:

The show is complete except for the first explosion in *Live And Let Die*, which has been edited out. It is essentially identical to all of the other shows available on both tape and disc.

## NEWS & STUFF

### SUBSCRIPTION RENEWAL TIME

It's hard to believe, but the publication of this issue marks the end of my first year as managing editor of *Belmo's Beatleg News*. This will continue for at least another year. We hope you've found our publication of interest, if not of help, and that those of you who have been with us for six issues will re-up. If there's a red, stamped reminder near your address label, our records show that your subscription expires with this issue. That means that you will need to renew in order to receive the next issue. A portion of every subscription goes toward finding a cure for ignorance. Thank you.

Also in the category of "hard to believe" comes the announcement that *Fixing A Hole* is currently out of print. It will be reprinted later this year, probably with a few new pages, but that will have to wait until after *Unfinished Music No. 1* is available.

#### Paulmania

A tape is currently in circulation of Paul and his band on 24 Aug 89 at the Lyceum, NYC, from the remote WNEW FM broadcast, hosted by Scot Munez and Pat St. John. The lineup includes Blue Suede Shoes, Matchbox, Figure Of Eight, This One and Coming Up. This performance, the last three songs of which were broadcast, preceded the full dress rehearsal of later that evening. It's possible that these two new titles were recorded at the CHOB sessions, although the arrangements are pretty loose and not terribly melodic.

I mentioned last issue that Paul had been asked at his LA press conference (27 Nov 89) several questions about unreleased material. Here's an excerpt:

**Q:** [Now that the lawsuit is behind you, will we be seeing any new Beatles releases] from the vaults?

**P:** There's a few things in the vaults, but there's not much good stuff. I wouldn't think. I mean, what they do is, they take "Take 10" of a record where we took "Take 11," and they say, "There. It's a rarity." You know, sure, it's one take. So we're not

that keen on that.

But there are some good things. There's a great recording of John singing *Leave My Kitten Alone*, which I think is probably the top thing of the unreleased stuff. There's some good stuff, so hopefully we'll be able to sort that out and make that positive now, instead of lawsuits.

**Q:** To what extent was your involvement in the Percy Thrillington album in '77?

**P:** What a good question to end on! The nation needs to know!

**Q:** We all need to know!

**P:** It was something I did, and always pretended it wasn't, me and Linda. But it was us, and the cat is out of the bag. Now America knows!

**Q:** Are there any Beatle outtakes—do any names come to mind, like "Annie" and "Peace Of Mind?" Because in many Beatle books, there are rumors that those outtakes by the Beatles exist, like those titles I just mentioned. Does that ring a bell with you?

**P:** I don't really know too many. I'm sure there are all sort of outtakes. There's all sorts of little things I've heard, you know, that people have put together. But—

**Q:** But the song "Peace Of Mind?"

**P:** The only things of consequence, I think—the main songs—are, like I mentioned before, *Leave My Kitten Alone*. There are a couple in those groups of sessions, but there's not really that much because, in fact, we were very aware of that. And John and I—I remember talking about it and saying, "Let's not leave too much stuff behind." So before the Beatles finished up, we tidied up a lot of the material. There are only one or two little pieces lying around.

Holy Toledo! John and Paul "tidied up?" What the heck is that supposed to mean? All of this comes amid new reports in the press around the world that a new collection of unreleased material is imminent. We'll see.

And while I'm at it, here are some interesting extracts from the Hamburg press conference, 4 Oct 89:

**Q:** Talking about legal problems, what do you think about the *ULTRA RARE TRAX*, the LPs and CDs that are swarming around the world right now?

**A:** What, the bootlegs and things?

**Q:** They are not bootlegs any more. That's the problem. They can be bought everywhere now. What do you think about them?

**A:** Yeah. Well, it's just technology now, I think; with DAT and modern technology

you can copy records very easily.

**Q:** Why don't you go along with Mark Lewisohn, for example—I think he's the best Beatles expert in the world—and choose a record of unreleased Beatles songs? The best ones, for you know which are the best ones.

**A:** That's something we might do in the future. I'm more interested in new stuff than old stuff, myself. I think that most of the good Beatles records are released. There's only one or two that we did—there's *Leave My Kitten Alone*, by John, which was a good track. I think the rest of them are just sort of alternate takes of things that you know already.

**Q:** How about the *SESSIONS* LP?

**A:** Well, I'm not that interested in that. I know a lot of hard fans are, but they'll get it, if they're that interested, it'll happen. Don't worry.

**Q:** They've got it.

**A:** They've got it. Yeah, exactly.

And finally, who says he's heard all of these questions before?

**Q:** The media reports that you are very green-minded and that you appreciate the activities of Prince Charles. Have you ever planted potatoes with him?

**A:** No, I must say, that's one thing I have never done, is plant potatoes with bonny Prince Charlie.

Speaking of press conferences, some enterprising individual has released Paul's Rome press conference b/w the London press conference in at least three formats: CD box, 12-inch and 12-inch picture disc. Hardly must-haves.

Thanks to Walt Rowan who provided me with a copy of the *Arizona Daily Wildcat*, the newspaper for the University of Arizona here in Tucson. Dated 6 Nov 86, it provides some interesting information about the filming of the *Stranglehold* video.

Filming was done on 4 and 5 Nov at the closed Half Way Station Restaurant, off of exit 56 on I-19, by Gaspi Productions. It was produced by Bob Giraldo, with Phil Ramone acting as musical coordinator. Ramone told reporter Jordon Greuner that this was...

"...the first time, in a long time, Paul has played with a band, live, at least in the United States, since the tour of *Wings*."

"The point of the live video shoot, with about 200 extras dressed in Western clothing, was for 'Paul to feel, and not just lip-sync and act, he wanted it to feel like it was a real band,' Ramone said.

"The day's filming began at 5 p.m. yesterday and lasted until 2 a.m. this morn-

ing. McCartney and the seven musicians performing in the smokey atmosphere Tuesday, jammed an extra three hours after the filming ended.

"The crowd loved it."

I should also mention the Chicago soundcheck material from the Macca edition of *48 Hours: C Moon, Don't Let The Sun Catch You Crying*, and infuriatingly brief snatches of songs that were totally unfamiliar. Anybody out there recognize any of these?

The following tv appearances are available among audio tape collectors:

3 Dec 87, *Top Of The Pops* (lip-synch)

Once Upon A Long Ago

Dec 87, French telethon (lip-synch)

Once Upon A Long Ago

20 Dec 87, *Wetten Dass*, German tv (lip-synch)

Once Upon A Long Ago

23 Dec 87, *Sacre Soirée*, French tv (lip-synch)

Once Upon A Long Ago

27 Feb 88, San Remo Music Festival (lip-synch)

Once Upon A Long Ago

Listen To What The Man Said

26 Jul 89, London rehearsals

Twenty Flight Rock

This One

By now, everyone surely knows that Paul's latest release from **FLOWERS IN THE DIRT** is *Put It There*, available in at least three formats: 12-inch, 12-inch with limited edition art print (of Paul's cover art) and CD. The terrific news is that included on these three formats are *Mama's Little Girl* (McCartney) and *Same Time Next Year* (McCartney). Both of these songs, credited to Paul with Wings, have been available previously on bootlegs, but it's fantastic to have them released legitimately at last. About time, Paul. Don't stop now.

Last issue I wrote that I was convinced that takes 1-3 of *Blackbird* "dedicated to Edie" (first appearing on *WATCHING RAINBOWS*, I think) were not from the backyard film. Well, that was last month. This month, I'm pretty sure they are (hey, you gotta be flexible!) because a copy of Paul's *Backyard* soundtrack is currently making the tape rounds in excellent mono, with surface noise making it sound as if it might be from a disc. I don't know how complete the tape is, but here's the lineup:

Blackpool (McCartney) (1:34)

Blackbird (Lennon-McCartney)

(2:14) ("take 4")

Country Dreamer (McCartney) (2:14)

Twenty Flight Rock (Cochran-Fairchild) (1:57)

Peggy Sue (Holly-Allison-Petty) (1:19)

I'm Gonna Love You Too (Mauldin-Petty-Sullivan) (1:03)

instrumental(s) (1:02)

Sweet Little Sixteen (Berry) (2:30)

Loving You (Leiber-Stoller) (1:50)

There's A Leak In This Old Building (?) (1:20)

The presence of *Blackpool* here (see the letters section for info on this song) lends credence to the idea that the "home rehearsal" tape may indeed be from this same period.

Also trading is a great stereo Wings studio version of *Blue Moon Of Kentucky* (Monroe) (2:50) with Geoff Emerick engineering. This sounds as if it might be a *One-Hand Clapping* outtake.

It could be verse

Ditto a tape of Donovan, said to be live in Mar 73, singing *Hurdy Gurdy Man*. This performance features a verse which, Belmo tells me, was supposedly written by George (!) and omitted from the commercial release. The verse is:

*When truth gets buried deep  
beneath a thousand years of sleep,  
time demands a turn around.  
Once again the truth is found,  
awakening the Hurdy Gurdy man  
who comes singing songs of love.*

This is the first I've heard of this, and I haven't found any independent documentation, so take this information with a grain of salt.

More about George: in 1975, *Rolling Stone* reported that a film had been made of George's 74 tour. The footage used was primarily from a Dec 74 Toronto show. His Los Angeles shows were to be recorded, but his voice was so hoarse by then that they didn't bother.

Heard of but not heard

Reported new LPs: **4000 HOLES**, **THE BOYS**, **SGT. PEPPER OUTING**, **STRAWBERRY JAM**. These would appear to be Euro releases and we will bring you a full look when (if!) we find them! Also a CD called **SOMETHING EXTRA**, which is supposed to contain true stereo versions of *She Loves You*. Early reports indicate these may be faked, so don't get your hopes up. Also, **BACK-TRACK**

(volume one) is now available as a 2-LP set. Cover art duplicates the original (blue) release.

Seen but not heard:

**RENAISSANCE MINSTRELS 2** (MID 2022 RR) & **3** (TMQ 73032 RR), and **THE EDSULLIVANSHOWS** (MR-14-MRR). These three titles are available on colored vinyl (red and pink) in plain white jackets with the labels showing through a die-cut hole; the labels are nice custom 4-color jobs. If anyone has seen any other releases in this series, please drop me a line and let me know.

LLT news

*The Lost Lennon Tapes* has begun to pull its own weight again, with the airing of the Kinfauns demos for *Piggles* and *Back In The U.S.S.R.* Much better, guys!

The Ole Plugaroo

Issue 17 of *Illegal Beatles* is out, and is notable for a really nice article on the Quarry Men tapes by Alan Pollack. Loyal readers (and everyone else) may contact Doug Sulpy, the editor, at P.O. Box 133, Cliffwood NJ 07721.

"I'm Your Worst Nightmare!"

Why John Lennon made Richard Nixon crazy:

John: "The main thing that Yoko and I are doing is to change the apathy that all the youth have—especially in America—which has infiltrated into Britain, France and Germany—everywhere—because still everybody follows the American way of life. The music, and the whole style of this century is made by Americans."

"We must get them excited about what we can do again, and that's why we're gonna go on the road. All the shows we'll do are free. All the money will go to prisoners, or to poor people, so we'll collect no money for performers.... For instance, we'd go to, say, Chicago, say. And in the Chicago prisons, say, a half or a quarter of the money earned that night would immediately go to release the first 500 people, alphabetically, that couldn't get bail to get out of prison. So wherever we go, the show will arrive, and we'll release people in each town."

"Vive le révolution!"

Fixing A Hole updates

While working on *Unfinished Music*, I came across the place in Episode 17 of *The LLT* where John talks about playing *Bad To Me*



to Brian while on that notorious vacation in Spain, 28 Apr—9 May 63. The recording session for Billy J. Kramer's version wasn't until 27 Jun, so it's very possible that the song was written on that trip. If that is correct, then presumably John would have recorded the demo very soon after he returned, and it should therefore be dated May 63, not Feb 63.

Walt Rowan has recently added a number of Summer 72 Wings shows to his collection. This has enabled him to identify the concert on **LIVE IN HANOVER, GERMANY 1972**, as well as that on **ORIENTAL NIGHTFISH** (Side B), as being Frankfurt 19 Jul 72, not Hanover 16 Aug 72. Also, the really bad tape on ON (Side A) is from Stockholm 7 Aug 72.

Ted Greenwald writes that on **CLASSIFIED DOCUMENTS VOL. 3**, "the first riff is from Kansas City/Miss Ann/Lawdy Miss Clawdy, and not from Suzy Parker."

I mentioned in *DYWTAKS* that Paul's letter, as reprinted in Hunter Davies, mentions the song **Look Glass Catswalk**, and that where we were looking for two songs, there might actually only be one. However, on examining the photo of the letter (instead of the transcript), it's clear that there's a comma between "Glass" and "Catswalk," so obviously they were two distinct titles. Sorry about that.

Regarding that version of **House of The Rising Sun** supposedly performed at the 3 Oct 64 taping of *Shindig*, the original report apparently comes from *The Beatles Book*, Nov 64, p.11. It's pretty clear that John performed a brief acoustic version while clowning around during the sound-check. He also did a bit of "Could I Forget You" (whatever that might be), but there's no reason to think either was recorded.

More thanks to Arno Guzek, who sent me photocopies of some of his source material. Among them, the interview with Ringo by Alan Smith from the 23 Mar 68 *NME*: The relevant portion:

*And how about Lady Madonna?*

*I hadn't heard the record at the time (he rectified this by kindly giving me one belonging to Beatles' publicist, Tony Barry!) [sic] and Ringo said it could best be described as "rockaswing."*

*He mentioned Bad Penny Blues, and said that on the disc he swung on the brushes, somewhat in the same style. He couldn't really say what the lyric was about: only Paul really knew what he had in his mind.*

Now we know that the spurious title came up when Ringo was comparing his drumming on **Lady Madonna** to that of

another drummer on an old song.

*The Beatles Book* for Jul 83 carried a letter from Robert Hancock, of Birmingham, England. He writes:

*In the March issue someone asked about "All Together On The Wireless Machine." It was recorded by Paul and Kenny Everett and was apparently used as a jingle in the early days of Radio One as it was included in the recent series, "The Story Of Pop Radio."*

Okay. Who can tell me about "The Story Of Pop Radio?"

For more updates, see the letters in this issue.

#### More lost songs

When we consider early, unheard Beatles compositions, we mustn't overlook the lost songs of...Stu Sutcliffe! Yes, offered by Sotheby's in their auction of 28 Aug 86 were three handwritten songs by Stu, from 1961, entitled **Ooh, Ooh, Ooh, Yea Cos Your A Sure Fire Bet To Win My Lips** and, of course, the ever-popular **Everybody's Ever Got Somebody Caring** (in A-flat):

*Everybody's ever got somebody caring  
Everybody's ever got somebody sharing  
Everybody but me  
Everybody is getting ready  
Going steady  
But me  
I stay home on Friday night  
Go to bed at eight  
On Saturday night I'm all alone  
I don't have a date  
Everybody's out romancing  
Having fun and going dancing  
Everybody  
Everybody but me*

In the same catalogue is a Beatles playlist, written by George, circa 1961. Five of these songs (\*) are not mentioned by Lewisohn at all:

**Reelin' And Rockin'**  
**Long Tall Sally**  
**Sticks And Stones\*** (Ray Charles)  
**More Than I Can Say\*** (Bobby Vee?)  
**Jambalaya\*** (Hank Williams)  
**I Know\*** (Barbara George?)  
**Hi-Heel Sneakers**  
**Summertime**  
**Let's Stomp\* (?)**

Again, thanks to Arno for both of these infoids.

#### Rumor of the issue

The next batch of URT CDs will contain a 10-minute version of **Helter Skelter**. Uh-huh.

#### Euro News

Meanwhile, the Mar/Apr issue of *One To One* ("The International Magazine For Mastering, Pressing & Duplicating") reports that 14,000 CDs and 4000 LPs of **URT 5 & 6** were seized on the premises of Perfect Beat in Hamburg. Perfect Beat is headed by Dieter Schubert, who is named in the article as the main distributor of the URT line. The Swingin' Pig insist that they are doing nothing illegal, and are preparing a similar series for the Rolling Stones.

#### A New Lennon Zine

*Lennon International* is published by Strawberry Publications, Ltd., 1 Wellington Avenue, St. Ives, Cambs., PE17 6UT, England. They were kind enough to send me a sample and it's colorful, very well designed and informative.

#### Updates

Someone wrote to ask about that ad for the Derek Taylor/Beatles interviews mentioned in issue V3N3. As far as I can tell, these are the same interviews available on **HERE THERE & EVERYWHERE**, one of the albums issued by Cicadelic Records. The Taylor interviews, conducted during the filming of the *Help!* beach scenes in the Bahamas, were specially commissioned and offered for syndication by KRLA, Los Angeles. According to the album liner notes, they were not terribly successful. One listen explains why.

I can now confirm that Billy Preston's recording of **Don't Let The Sun Catch You Crying** was indeed the version by Greene, as reported in V3N3. It was an organ instrumental, by the way.

## LETTERS

#### Justin Laird

On **SWEET APPLE TRAX VOL. 3**, Side C, after **You Can't Do That, Hully Gully** and **Helter Skelter** are mentioned prior to what eventually becomes **The Hippy Hippy Shake**—not performed, only mentioned.

#### Todd Hawkins

In all fairness to McCartney and Parlophone/Capitol, some of the best songs from the **FLOWERS IN THE DIRT** sessions didn't make the album. **Flying To My Home**, **The First Stone** and **I Wanna Cry** are great songs. Each is much better than, say, **Motor Of Love**. Are they worth the

extra cost of a single (\$10 on CD)? I think so. It's the endless remixes that piss me off, but I don't mind spending a few extra bucks for a new song. I guess as long as there are people like around who buy the stuff, they'll keep making it.

The "Tour Pack" was a nice idea that was done in a very cheap way. It could have been great. Win some, lose some.

Other things: MTV reported that Dick Lester is directing the concert film from the current tour. I don't know if you heard the report, but it sounds like a film and record release are planned.

Beatlefan has reported that the film is in the works (it will contain a substantial amount of non-concert material) and has already gotten a multi-million dollar distribution deal. As for the extra songs, I pretty much agree (although I still think \$30 was too much for Party Party—great raveup that it is; of course the tour pack is now available in town for \$18!) and I Wanna Cry may be one of the best things Paul's ever done. I really prefer his simpler material. By the way, Lewisohn reports that the commercial Party Party is not the same performance as in the video; this one was done in October.

#### Andrea Bucchieri

Concerning the two supposedly legitimate outros to I'm A Loser, here are my suggestions:

First of all, it should be pointed out that, contrary to popular belief (Mark Lewisohn's article in *Beatles Book Monthly* and Howlett's *Beeb* book), the Beatles recorded the four songs common to *Top Gear* 26 Nov 64 and *Saturday Club* 26 Dec 64 programs (I'm A Loser, She's A Woman, I Feel Fine, Everybody's Trying To Be My Baby) only once, since the versions of these songs on the two sides of BEEB12 are the same.

The only place you can find those two original programs is that record. All other versions are taken from the overseas broadcasts called *Top Of The Pops*, hosted by Brian Matthew, which utilized not only *Saturday Club* chats and songs but also extracts from other shows (in this case, *Top Gear* and *Ticket To Ride*, even if the last had Denny Piercy as emcee rather than BM) as well as adding some new chat.

You wrote that the outro to I'm A Loser is different from the *Top Gear* outro, which is correct, but also from the *Saturday Club* outro, which is not, since they are clearly the same (on BEEB12 Side B there is an early fade so that we hear BM saying

only "...I'm A Loser," whilst on the *Beeb's Lost Beatles Tapes* he says, "...I'm A Loser, a John and Paul composition featured on their new album, BEATLES FOR SALE," since no early fade-out is present here). What is different is the intro, which was possibly rerecorded for the *Top Of The Pops* broadcast.

So, here is what I believed to have happened: At the start of 1965, the *Top Of The Pops* overseas show was broadcast (so that we hear BM say, "This year you visited more countries than ever." on BEEB12 Side B, from the original *Saturday Club* broadcast but "Last year you visited..." on *The Beeb's Lost Beatles Tapes*—that is, the *Top Of The Pops* broadcast). This featured elements from both *Top Gear* and *Saturday Club*, as follows:

—intro for I'm A Loser (rerecorded by BM, TBLBT part 10)

—I'm A Loser (TBLBT part 10)

—outro to I'm A Loser (TBLBT part 10; same as original *Saturday Club*)

—intro for Everybody's Trying To Be My Baby (TBLBT part 11). This is an edit of some dialogue for *Top Gear* (Paul isn't very good at counting, which originally introduced Honey Don't, and George with a sore throat, as in the original intro)

—Everybody's Trying To Be My Baby (TBLBT part 11)

—intro for Kansas City (TBLBT part 11). This is an edit of chats from *Top Gear* and *Saturday Club* as follows:

a) "Last year you visited..." (*Saturday Club*)

b) George and marriage (*Top Gear*)

c) Songs not written by LMc (*Saturday Club*)

—Kansas City (TBLBT part 11)

—I'll Follow The Sun (no intro & outro available; TBLBT part 10)

—Rock And Roll Music (no intro & outro available; TBLBT part 11)

—Honey Don't (no intro & outro available; TBLBT part 10). This version has been edited from the original, longer *Top Gear* version and is missing about 30 seconds toward the end of the song. This edited version also appeared on the 1988 US *Beeb* special.

—intro for She's A Woman (TBLBT part 10). This is an edit of parts of the original intro's to Honey Don't and I Feel Fine on *Top Gear*, 26 Nov 64.

—She's A Woman. This was not broadcast on TBLBT, since they chose to air the version from the session tape.

—outro to She's A Woman. Not on TBLBT, but available on the 1983 special.

BM comes over after Paul repeats "She's a woman" for the seventh time at the end of the song, saying a few words which were not part of any of the two original 1964 shows.

—intro to I Feel Fine. Also not broadcast on TBLBT, but available on the US 83 *Beeb* special. This has new words from BM too.

—I Feel Fine. Not broadcast on TBLBT, since again the session tape was used.

To sum up, parts of the original two 1964 shows were used for the *Top Of The Pops* 1965 broadcast, creating what I call "second-hand edits" with the participation of Brian Matthew, to distinguish them from the 1982/83 "third-hand edits" which the *Beeb* made for their 2-hour special without BM. But before that...

...came the BROADCASTS boot in July 1980. Since each song fades just before BM should come in over it, as on the *Top Of The Pops* (and not *Top Gear* or *Saturday Club*) "second-hand edits," we derive that such programs were the source of this LP (actually, in Nov 78 the BBC probably rebroadcast parts of this program—the real source for these tracks on the US boot—and not *Top Gear* as reported by Mark Lewisohn in *Beatle Book* No. 68. After all, the *Beeb* does not seem to have preserved the original versions, since every time they air a song from them, the overseas broadcast seems to be used.

When preparing the 82/83 specials, the *Beeb* created the "third-hand edits," placing the intros and chats differently from both the original programs and the overseas broadcasts. For example, the outro for I'm A Loser was edited together with the "tired of being Beatles" dialogue.

The Westwood One show from the late '80s (available on the Pyramid ROCK 'N' ROLL MUSIC CD) also featured extracts from the overseas 65 broadcast (with some new "fourth-hand edits"), as well as an excerpt from possibly another (Jun 65?) overseas broadcast which featured at least the following tracks:

—Everybody's Trying To Be My Baby, with a new intro featuring Brian Matthew and George about learning a new song. The song is the same 64 *Top Gear*/*Saturday Club* version.

—Dizzy Miss Lizzy, from *Ticket To Ride*.

—Ticket To Ride. The complete intro to this song is available on TBLBT pt. 11. BM talks with John about his new book and then introduces the song. Part of this is used as the intro to track 1 on the Pyramid CD and the 82/83 *Beeb* special. What a mess! So BM possibly recorded some new dialogue



with the Beatles just for the overseas programs, I assume, since the original host for *Ticket To Ride* was Denny Piercy.

Some other clues: On the BROADCASTS boot, *She's A Woman* has an edit at the end exactly after Paul's seventh repetition of the song title (see above). Two more "She's a Woman"s can be heard, edited from two of the seven previous ones to create a better fade.

The easiest way to attribute a song either to the original 1964 shows or the 1965 overseas broadcast is by listening to the sound quality: excellent any time the 65 show is the source, "so-so" for the original shows.

I had a tape of the 26 Dec 64 *Saturday Club* in my collection long before BEEB 12 came out. This has two differences from the record. First, there is an intro for Everybody's Trying... (BM can be heard saying, "...As George sings 'Everybody's Trying To Be His Baby.'"). Second, the intro to *She's A Woman* is totally different, with BM wishing "Happy Birthday" to one listener (Sandra, I believe) and saying at the end, "Here is *She's A Woman*"—the outro is the same as BEEB 12, Side B. Probably this part of Brian's intro was left off the Beeb boot (and, conversely, the part of his intro on the Beeb boot is not on my tape!), otherwise there would be two legitimate *Saturday Club* shows making the rounds!

*What a piece of work! If there were a medal for research above and beyond, Andrea, you'd certainly get it.*

#### Tom Jones

A few observations:

Red Hot is most likely from the King Size Taylor tapes, as the Dec 75 *Earth News* interview also premiered Hallelujah!, Red Sails and other Hamburg snippets.

The Wings/Dave Mason title, *Crawl of The Wild*, was first mentioned in a *Rolling Stone* "Random Notes" column around the time of the VENUS AND MARS release (on which Mason also appears).

[Here's the exact quote, from page 20 of the 14 Aug 75 issue: "Paul McCartney and Wings have a song in the can called *The Crawl of The Wild* recorded in London with Dave Mason on guitar."]

"I Like 'Em Heavy" could also be titled "The Place For Me." And, interestingly, in the lyrics "Blackpool" is one such place. This is a long shot, but Blackpool was the b-side for the third planned PIPES OF PEACE 45, *The Man*. Probably a coincidence for, as you note, the "Heavy"

song idea didn't sound like it was going anywhere.

[Tom sent me the reference for this: Record Collector, Feb 86. In Peter Doggett's article on McCartney rarities, the following two singles are listed:

Parlophone R 6066: *The Man/Blackpool* (7-inch, Feb 84, cancelled)

Parlophone 12R 6066: *The Man/The Man (instrumental)/Blackpool* (12-inch, Feb 84, cancelled)

If the song were to be released, I could understand why Paul might not choose to call it by the obvious title. Aside from nearly confirming the title of this song, the article is also interesting for noting the instrumental version of *The Man* which was likewise never released.]

As for the dating of the McCartney HOME REHEARSALS tape, please remember that I'll Give You A Ring appears in *One Hand Clapping*, making it a '70s composition.

What's The New Mary Jane is a Lennon/Mardas composition. In a mid-69 *Hit Parader* interview (a shaggy, bearded Lennon on the cover), John talked about "songs in the can." He pointed out that he didn't always write with Paul, offering "What A Shame Mary Jane Had A Pain At The Party" as an example. He had written it, he said, with Magic Alex Mardas. A fascinating interview (in which he talked about how busy he and McCartney were writing songs that summer) that I wish I'd saved it. Good luck finding a copy.

[Okay, campers. Who out there in Belmoland has this interview in his/her collection and can send me a photocopy?]

Always And Only probably does exist in some form. It was mentioned in a mid-64 *Beatles Book* article on Beatles vacations. According to the piece, Always was one of the two songs Paul wrote during his May break. The other was *Things We Said Today*, which definitely does exist.

[The correct issue is Jul 64, p. 9, and the article is "Beatles On Holiday" by Billy Shepherd. Paul and Ringo are telling (or is Shepherd putting words in their mouths?) about their vacation in the Virgin islands:

Paul: "There was just something about the atmosphere there that made me get quite keen on writing new songs in the evenings. I did a couple while I was back there, which we recorded when we got back, *The Things We Said Today* and *Always And Only*."

Lewisohn (25 Years) tells us that the vacation took place 2-27 May 64, so we have to be looking at a recording session soon after, as the interview was published in

late Jun or early July. On 1 Jun, the Fabs were at EMI recording *Matchbox* (a cover), *I'll Cry Instead* (John's song), *Slow Down* (another cover) and *I'll Be Back* (also John's song). On 2 Jun they recorded *Any Time At All* (John's song), *Things We Said Today*, and *When I Get Home* (John's again).

Aside from some overdubs on these songs on 4 Jun and later mixing sessions, the Beatles did not return to the studio until August. These must be the sessions, and it can't have been a working title because no other song by Paul was recorded. So where is it?

My guess is that the interview was conducted very soon after they returned from holiday, and Paul was expecting to record the two songs. When they actually got to the studio, the group either decided that John's songs were more worthy of attention, or they just ran out of time. The past tense was used because the article would appear after the sessions, during which only *Things We Said Today* was actually done. Perhaps there is a home or Dick James demo for *Always And Only*, and perhaps Paul intended to give it to another artist, but we'll never know for certain until it surfaces.]

Rode All Night was most likely recorded during the RAM sessions. The title is handwritten on a photo of Paul rocking out, which appears in the lavish RAM songbook. Other confirmed titles appear on other photos.

[Right you are. It's on p.75, right before the music to *Monkberry Moon Delight*. The problem is that on p. 48 is a photo inscribed with "Another Day"! So where does that leave us? If "Rode All Night" is a genuine song (and not a working title for, say, *Back Seat Of My Car*), then it could have been recorded any time up to, and including, the RAM sessions.]

My guess (and it is nothing more) is that "When I Was In Paris" is *Wide Prairie*. The song begins with a line about being "in Paris, waiting for a flight."

"Zero Is Just Another Even Number" was a title mentioned in a satirical 1969/1970 *Rolling Stone* article on the "stolen HOT AS SUN album tapes." The article poked fun at the obvious disorganization in the Beatles' camp, but is still quoted occasionally as fact.

The article, by Bruce Harris and Steve Harris, was called "HOT AS SUN: The Beatles Album That No One Will Ever Hear" and it appeared on pp. 26-7 of the 17 Sep 70 *Rolling Stone*, reprinted from Touch, an Elektra Records house publication.

Basically, it was the fiction of a plot to steal the three master copies (from George Martin, EMI, and Apple) of an unreleased Beatles album and hold it for ransom. The album was supposed to have been recorded during the period between *THE BEATLES* and *ABBEY ROAD*. Rumors circulated in the industry, and then...

"One publication went so far as to publish a tentative title for the disc, *HOT AS SUN*, and listed a number of song titles from the album, among them Maxwell's Silver Hammer, Don't Let Me Down, Dirty Old Man, Proud As You Are, and Zero Is Just Another Even Number."

In the end, two of the copies were accidentally destroyed and one remained at large.

By the time this tale had appeared in Rolling Stone, *Don't Let Me Down*, Maxwell's Silver Hammer, "Dirty Old Man" (Mean Mr. Mustard) and *Hot As Sun* had all been released commercially. Still, the authors were knowledgeable enough to have concocted a tale so plausible as to almost make you wonder.

The story, largely forgotten, survives today in the form of the bootlegs *HOT AS SUN* and *HAST AZ SON* (versions of *SWEET APPLE TRAX*), and the plot of Give My Regards To Broad Street (!). Weird, huh?

#### Adrian Wisnicki

Some info that may come in handy: The song San Francisco Bay Blues on *THE ALTERNATEIMAGINE* was written by Jesse Fuller, not John Lennon.

#### Evert Vermeer

As regards *DE BIETELS TUSSEN DE BOLLEN* (or, as you prefer to call it, *THE BEATLES AMONG THE BULBS*), all of the material on this LP consists of the tapes from the files of the radio and TV networks in Holland. That means that the live recordings at Blokker were simply recorded that (awful) way. Legend has it that, being stingy as always, the radio company used as few microphones as possible as they had to pay 5000 guilders per mike (roughly \$1250 at the time). I'm not sure if that's the truth, but the fact remains that only the backing and the audience are really audible and the vocals are very vague.

I've enclosed complete data on the album, as I realize the sleeve notes were in Dutch and might cause some inaccuracies. It is, by the way, a legitimate release. We always make a point of stressing this. Permission was given by the broadcasting

companies and EMI-Holland, and copyrights were paid to BUMA and STEMRA, the copyright organizations in this country. It was released on June 9, 1984 to celebrate the 20th anniversary of the Beatles' visit to Holland, and 1000 copies were pressed.

#### DIE BIETELS TUSSEN DE BOLLEN

Beatles Unlimited, BU 1-1984

Release date: 9 June 1984

##### SIDE ONE

1. Radio coverage of arrival at Schiphol Airport (near Amsterdam), 5 June 1964, broadcast live at 1.15 PM on Hilversum-1 in the *AVROS'S Radiojournaal* news program. Reporter: Joop van Zijl for AVRO-Radio.
2. Radio coverage of press conference at Schiphol Airport. Further details as (1). The tapes of both (1) and (2) were edited.
3. Polygon cinema news; covers the whole two-day visit of the Beatles in Holland in three minutes. Includes excerpt from *I Saw Her Standing There* from one of the Blokker concerts. Narration by Philip Boemendal.
4. Radio coverage of the recordings for the TV show at the Treslong studio at Hillegom (near Haarlem). Broadcast by VARA-Radio in *Balans* on Hilversum-1 at 11pm. Includes excerpt of *Twist And Shout*.
5. Television interview with the Beatles, recorded by VARA-TV at Treslong studio at Hillegom on 5 June and shown on network Nederland-1 in the TV special *The Beatles* on 8 June at 9.20 pm (and repeated on 18 July). The interview consisted of questions from the audience (of course, well-prepared in advance). These were conducted by presenter Herman Stok. The Beatles were in the adjoining room with the interviewer Berend Boudewijn, who translated the questions. After the interview, the Beatles played *She Loves You*, *All My Loving*, *Twist And Shout*, *Roll Over Beethoven*, *Long Tall Sally* and *Can't*

*Buy Me Love*, but all were lip-synched to the records (in fact, for half of the final number the Beatles weren't even on stage any more and only dancing teenagers could be seen on camera).

##### SIDE TWO

1. TV interview (continued)
2. Radio coverage of the afternoon concert at Blokker Exhibition Hall (officially called *Veilinghal Op Hoop Van Zegen*) on 6 June. Broadcast in the *Echo* news program at 7.10 pm. Reporter is Bert de Winter. Includes and excerpt of *Twist And Shout*.
3. Impressions from the audience at the evening concert at Blokker on 6 June. Audience sings along to *I Saw Her Standing There*, *I Want To Hold Your Hand*, *All My Loving*, and *She Loves You* (there is also a short bit of *Long Tall Sally* on the tape, but this breaks off rather abruptly and was left off the LP).

This LP contains everything that's left in the archives of the radio companies. This means that at least one interview is missing, as well as full coverage of the canal boat trip through Amsterdam on Saturday morning 6 June; this was broadcast live on the program *ZO 135*, but no-one seems to have taped it.

Speaking of the homeland, I found a small inaccuracy in your book regarding the group Smyle (on ...ONE, TWO, THREE, FOUR!), who you suggested might be Swedish. They are, in fact, Dutch. From The Hague, to be precise. It's *Gonna Be All Right* was released as a single in October 1972 (Polydor 2050215; b/w *She Means A Lot To Me*) and made number 4 on the charts. It was, incidentally, composed by George Kooymans, who you may (or may not) know as one of the members of Golden Earring. But the most interesting link with the Beatles is that the group's lead singer, Bas Muys, was the Lennon voice on the *Stars On 45* single. Smyle had another hit with *The Tandem* in 1973.

#### Beatleg Ads Are Free To Subscribers!

WANT TO TRADE Brazilian records for Beatleg CDs, LPs and videos. Have many rare Beatles (group & solo) releases, as well as other groups to offer. Daniel Uram, Rua Republica Do Peru 63/901, Copacabana, CEP 22021 RJ., Rio de Janeiro, Brazil.

WANTED: SONGS FROM THE PAST VOL. 3 CD, THE QUARRYMEN AT HOME CD and (like everyone else) ULTRA RARE TRAX VOLS 5 and 6. John Guttman, 5311 Locust Ave., Bethesda, MD 20814.

WANTED: Apple collectibles, such as dartboards, wrist watches, matches, etc. Will pay \$1 Jeff Butcher, 24748 Roosevelt Court Apt. 347, Farmington Hills, MI USA 48331.

HOT WACKS BOOK 14! \$14.95 + \$2.00 postage & handling (US & Canada; others add \$2.00) to: Hot Wacks Press, 3326 Dartmouth East, NS, B2W 5G3, Canada.

WANTED: Disc or cassette of the Beatles—DENMARK & NETHERLAND. Also the disco mix of *Twist And Shout*. Guy Aversa, 805 Hershey Ave., Monterey Park, CA 91754.



Volume 4 Numbers 1&2

STORYTELLER



PRODUCTIONS

Founder & Supreme Editor: Belmo  
Managing Editor: L.R.E. King

The semi-hemi-quasi-unofficial mouse organ of Beatology

Special Double Issue

# BELMo's Beatleg News™

## contents

| REVIEWS                        |        |
|--------------------------------|--------|
| UNSURPASSED MASTERS VOL. 4     | 1      |
| LIVE IN THE UNITED KINGDOM     | 3      |
| RUPERT                         | 4      |
| COTTONFIELDS                   | 4      |
| YVONNE                         | 4      |
| 2 BUDDIES ON HOLLY DAYS        | 5      |
| WINGS OVER DENMARK, 1972       | 5      |
| ROCK AND ROLL SESSIONS         | 5      |
| AND ALL THE REST               | 6      |
| ONCE, IN A LIFETIME            | 6      |
| TIPTOE THROUGH THE TULIPS      | 6      |
| MADISON SQUARE GARDEN DEC 1989 | 7      |
| SOMETHING EXTRA                | 7      |
| YESTERDAY, TODAY & MCCARTNEY   | 8      |
| NEWS & STUFF                   | 8      |
| LETTERS                        | 13     |
| NOT FOR SALE                   | 20     |
| RECORDING NOT GUILTY           | 22     |
| BEATLEG ADS                    | 19, 23 |

etc.

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etc.

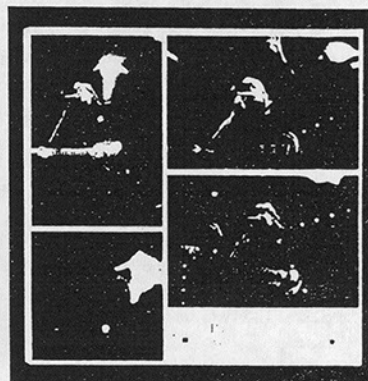
FREE SUBSCRIPTION EXTENSION!

Gadzooks! See page 11 for details!

BULLDOG CDs MUST BE WON!

Holy Toldeo! Great New Contest!

Simply identify the relationship between the Beatles and the expression "Yellow Dog." Postcard entries only. One entry per person. One US and one foreign winner will be chosen from among correct entries on 1 Oct 90. Decision of me is final!



## UNSURPASSED MASTERS VOLUME 4

The Beatles

Compact Disc; Yellow Dog Records, YD-004

**Lady Madonna** (Lennon-McCartney) (3:20) 3/6 Feb 68, EMI; take 2 [false start] & overdubs onto take 3. This is a very interesting piece, but before we can make sense of it we have to go back to the other outtake version on the NOT GUILTY CD. On that take, it's not clear exactly what's being overdubbed (maybe handclaps, since there are some but they're wrong) but we do know what isn't there yet: the right handclaps, the "See how they run" backing vocals, and the brass overdubs. Now, this tape contains the following: (1) a playback of take 2 (0:08), which we hear was a false start (this is its first appearance anywhere). Paul immediately gives a count-in and take 3 begins [it is during this section that we hear George and Ringo munch and discuss Marmite-flavored crisps]. There is a weird sound, possibly guitar, during the piano intro (which is missing on NOT GUILTY) and the playback continues for 19 seconds before being stopped. The tape is rewound and again there is a playback of take 2. Then there is a playback of take 3 which continues for three seconds and stops. The tape is cued up, and the original rough mix 4-track master (with all overdubs) is played. Whew!

continued...

**Across The Universe** (Lennon-McCartney) (3:45) 4/8 Feb 68, EMI; take 8, "Hums Wild" version, from acetate. The "Hum's Wild" version of **Across The Universe** originally appeared on *The Lost Lennon Tapes*. It was an interim, experimental mix which was not preserved in the EMI archives. Previously available on **ULTRA RARE TRAX VOL. 3** (CD).

"Brian Epstein Blues" (Lennon, improv.) (1:02) 19 Jul 68, EMI. John leads the band through an ad-libbed tale of the Epstein family to some Chuck Berry chords. This bit is from three "Beatles chat" tapes compiled during the White Album sessions. Does this mean those tapes are in the hands of bootleggers?

**Hey Jude** (Lennon-McCartney) / "Las Vegas Tune" (McCartney improv.?) (5:18) 30 Jul 68, EMI. This **Hey Jude** is not the one on **NOT GUILTY** (take 9), and may be a later take since the group, initially uncomfortable in front of the cameras, seems to have loosened up considerably. The three Fabs (Paul on piano, John on guitar, Ringo on drums—George, who had played electric guitar on the previous day's rehearsals, was cooling his heels in the control room) had a fairly good time of it, with John attempting a few backing vocals (chiming in mightily on his favorite line, "the movement you need is on your shoulder," and trying out a few "goo goo ga joob"s). There is an edit before "Las Vegas Tune," a very brief McCartney improvisation (?) which is probably from the "Beatles chat" tape.

**St. Louis Blues** (Handy) (0:58) 30 Jul 68, EMI. Previously available (in slightly worse sound quality) on **NOT GUILTY**. Seems likely to be from the "Beatles chat" tape.

—the Peter Sellers tape begins—

**Back In The USSR** (Lennon-McCartney) (2:46) 22/23 Aug 68, EMI; take 6, unique mono remix. Essentially identical to the released version, except that the jet noises at the very end are different. See **COMMENTS** for a discussion of the problems raised by this mix.

**Rocky Raccoon** (Lennon-McCartney) (3:46) 15 Aug 68, EMI; take 10, mono remix 1. Identical to the cv. There is a very brief bit at the start where John and Paul sing about half a dozen words of an unknown song.

**Wild Honey Pie** (Lennon-McCartney) (1:06) 20 Aug 68, EMI; take 1, mono remix 6. Identical to the cv, but with about one second of studio chat at the beginning and the end.

**Mother Nature's Son** (Lennon-McCartney) (2:46) 9/20 Aug 68, EMI; take 26, mono remix 8. Identical to the commercial version.

**Sexy Sadie** (Lennon-McCartney) (3:52) 13/21 Aug 68, EMI; take 117. Identical to the cv up to the fade, which is almost forty seconds longer. The missing material was edited out, but when? The cv is mono remix 5; this is either the *original* RM 5, or an earlier mix. See **COMMENTS**.

**Don't Pass Me By** (Starkey) (4:09) 5/6/12/22 Jul, EMI; take 7, with edit piece. It is somehow fitting that Ringo's song is the one which differs the most from its commercial release. Although the mix is very much the same, this version contains an extra verse. On the cv, after Ringo's count from 1 to 8, we get a chorus and fade. Here, we get another verse (same lyrics as verse one), chorus and fade. See **COMMENTS**.

chat, applause, effects & African music from Ringo (1:21)

**Yer Blues** (Lennon-McCartney) (4:08) 13/20 Aug 68, EMI; edit of edit piece and takes 17/16. The first part (up to 3:17) of the song is from take 17 (as given by the engineer's voice, audible under the African singing); the last part from take 16 (itself a reduction of take 6); Ringo's count-in was recorded on 20 Aug and edited on.

**Good Night** (Lennon-McCartney) (3:03) 22 Jul 68, EMI; take 34. There are only two obvious differences between this and the cv. First, it is slightly shorter (about two measures have been removed after the second verse, just before Runga begins to hum). Second, there are children's voices at the end when he wishes everybody "Good night." Because the orchestration is so incredibly lush, it is impossible for me to detect any significant differences between the two. The song was mono mixed for the LP on 11 Oct, but there were also six mono mixes at the end of the 23 Jul sessions, and this is most likely RM 6 from that session.

**Everybody's Got Something To Hide** (Lennon-McCartney) (2:25) 27 Jun/1 & 23 Jul 68, EMI; take 12. Identical to cv except for very slight differences in backing vocals which are probably attributable to mixing. The cv would have been mono remix 5, so this may be an earlier version.

**Ob-La-Di, Ob-La-Da** (Lennon-McCartney) (3:13) 8/9/11/15 Jul, 68, EMI; take 23. There are few interesting differences between this and the cv. The tape begins with a few seconds of chat and riffs, there are handclaps during the intro (the mono cv does not have them, although the stereo cv does), and at the very end, after John says

"Thank you," he adds, "I'm sure." There was a final mono mix for the LP version on 12 Oct, so this is probably the last remix from 15 Jul, MR 21.

**Blackbird** (Lennon-McCartney) (2:21) 11 Jun 68, EMI; take 32. There are a few differences between this and the cv. The most obvious is the lack of bird noises. Aside from that, there are a few extra notes of acoustic guitar intro and a slight echo on Paul's voice (also the little voice that says "Play" at the very beginning is missing). The cv was RM 6. This is probably an earlier mix.

**Not Guilty** (Harrison) (4:08) 8/9/12 Aug 68, EMI; take 102, with count-in. This brings us to a total of four different mixes of take 102. The first, and presumably earliest, is this mono mix. The second, a mono mix from an acetate, appears on the **STRAWBERRY FIELDS FOREVER** and **NOT GUILTY** LPs. When corrected for speed, it also times in at 4:08. It differs from the first mono mix by having an additional drum track. The third mix is the original stereo mix. Roughly speaking, it breaks down this way: left channel: drum (a), bass; center: vocal, electric guitar (a), harpsichord; right channel: drum (b) electric guitar (b). This times in at approximately 4:24., and can be found on **ULTRA RARE TRAX VOL. 3** (CD) and **NOT GUILTY** (CD); note: the version on **NOT GUILTY** (CD) may be a second or two longer. The fourth mix is the stereo remix done by Geoff Emerick in 1984 for **SESSIONS**. That version measures about 3:18, and is shorter because it has been edited.

—the Peter Sellers tape ends—

**What's The New Mary Jane** (Lennon-McCartney) (6:33) 14 Aug 64, EMI; take 4. Previously available on the **NOT GUILTY** CD.

#### SOUND QUALITY

Excellent stereo, except for the Peter Sellers tape which is very good to excellent mono.

#### SOURCE

As noted.

#### COMMENTS

[Note: on the Sellers tape, comparisons were made with the *mono* commercial versions. There are a few interesting differences between the mono and stereo versions of some songs, but this is not the time or place to discuss them.]

The Peter Sellers tape was recorded by Ringo for Sellers during the White Album sessions, and was sold at a Phillips auction in 1988 for £2300. The tape was a two-sided reel (probably 7.5 ips); Side One ends with **Don't Pass Me By**. After the song, but before the tape ends, there is applause, dog



barking and chat from Ringo (possibly with John's help) is which he says that to hear more, you have to turn the tape over.

Side Two begins with more specially-recorded chat and some odd African dance music, or something (from the EMI effects library?), before *Yer Blues* kicks in. The presence of this material alone makes these versions both authentic and unique. Because it was a double-sided tape, the songs could not have been physically edited together. The song order is important, as we shall see.

Ringo walked out during the USSR sessions—the drumming was done by Paul—on 22 Aug and didn't return until 5 Sep. During his absence, *Dear Prudence* was finished. If this tape had been made after his return, that ought to be on it (unless it was because *Dear Prudence* was done at Trident—and wasn't available... But we know John had a copy of *Prudence* because a rough mix turned up among his archives and was played on *The Lost Lennon Tapes*).

Lewisohn reports that Mal Evans took away tape copies of USSR (RM 1), *Rocky Raccoon* (RM 1), *Wild Honey Pie* (RM 6), *Mother Nature's Son*, (RM 8) and *Sexy Sadie* (RM 5)—the first five songs on the Sellers tape, in correct order—on 23 Aug and copies of *Ob-La-Di* (RM 21), *Blackbird* (RM 6) and *Not Gullty* (RM 1)—the last three songs on the Sellers tape, in correct order—on Aug 27; John took away a tape copy of *Yer Blues* (RM 3) on 14 Aug, but this can't be it because it has Ringo's count-in which wasn't added until the 20th, so there must have been a later copy made. We know that there was unlisted tape copying done (12/15 Jul 68). The same must be true for *Don't Pass Me By* (22 Jul), and *Good Night and Everybody's Got* (c. 23 Jul).

Probably Ringo made the tape for Sellers at home, or at John's home from copies—not directly from EMI masters—which would explain why, aside from tape deterioration, the sound quality is a bit below par.

The problem with this theory is that the jet sounds on USSR should be identical to the cv, since they were added as soon as the song was finished, in the only listed mono remix. But Ringo was gone when that happened. Since they are correct in many places, we can assume that they were not added later but that this is the original mono mix. This means that some time later (maybe even the same day) another mono mix was done but not listed in the logs. Perhaps the end jet was changed after the LP order had

been decided because the old noise did not blend well into *Dear Prudence*.

A similar problem arises with *Sexy Sadie*. Somewhere along the line, about 30 seconds was edited out of the fade. The original mono mixes were made on 20 Aug, and the tape was copied (probably this version) on 23 Aug. According to studio logs, no more work was done on the track until the stereo mixing on 14 Oct. So when did the editing take place? Again, it makes sense for it to have happened when the final lineup was being put together; perhaps Side C needed to be shortened a bit.

The "tinkling piano intro" (sounds more like an organ to me) was not officially joined to *Don't Pass Me By* until the final LP preparation (11 Oct), and yet here it is. Would Ringo give tape copies to Sellers just a month before the LP was to be released? If so, why do the songs here correspond to the working copies Mal and John took, rather than the final lineup? And why aren't they identical to the final mixes (when was the extra verse edited out??) No, I think it more likely that a rough mix was made c. 23 Jul for Ringo but not logged. We know that there was some unreported mixing going on as well, since there is no record of the "Hums Wild" version of *Across The Universe*.

## UNSURPASSED MASTERS VOL. S 1-3

Contents as before (see *BBN V3N4*), but this time in stereo where they need to be. About time. Also available, with different cover art, on *UNIQUE TRACKS* (UT CD 001, 002, 003).



## LIVE IN THE UNITED KINGDOM 1962-65

The Beatles

Bulldog, BGCD 11112

Compact disc, 2-disc set

DISC ONE

*Some Other Guy* (Leiber-Stoller-Barrett)

(2:06) 22 Aug 62, The Cavern; from the Granada film

*Some Other Guy* (Leiber-Stoller-Barrett) (1:49) 22 Aug 62, The Cavern; from the acetate (excerpt)

*She Loves You* (Lennon-McCartney) (2:29) 27 Aug 63, the Little Theatre, Southport; from *The Mersey Sound*

4 Nov 63, Prince Of Wales Theatre; from *The Royal Variety Show*

*From Me To You* (Lennon-McCartney) (2:07)

*She Loves You* (Lennon-McCartney) (2:50)

*Till There Was You* (Willson) (2:54)

*Twist And Shout* (Medley-Russell) (2:52)

20 Nov 63, ABC Cinema, Manchester; from *The Beatles Come To Town*

*She Loves You* (Lennon-McCartney) (2:19)

*Twist And Shout* (Medley-Russell) (1:08)

*From Me To You* (Lennon-McCartney) (instrumental) (0:13)

7 Dec 63, Empire Theatre, Liverpool; from *It's The Beatles!*

*From Me To You* (Lennon-McCartney) (1:13)

*I Saw Her Standing There* (Lennon-McCartney) (3:03)

*All My Loving* (Lennon-McCartney) (2:28)

*Roll Over Beethoven* (Berry) (2:36)

*Boys* (Dixon-Farrell) (2:26)

*Till There Was You* (Willson) (2:13)

*She Loves You* (Lennon-McCartney) (2:36)

*This Boy* (Lennon-McCartney) (2:16)

*I Want To Hold Your Hand* (Lennon-McCartney) (3:29)

*Money (That's What I Want)* (Bradford-Gordy) (2:41)

*Twist And Shout* (Medley-Russell) (2:16)

*From Me To You* (Lennon-McCartney) (instrumental) (0:19)

### DISC TWO

12 Jan 64? London Palladium; from *Sunday Night At The London Palladium*

*I Want To Hold Your Hand* (Lennon-McCartney) (2:25)

*This Boy* (Lennon-McCartney) (3:17)

*All My Loving* (Lennon-McCartney) (2:32)

*Money (That's What I Want)* (Bradford-Gordy) (1:59)

*Twist And Shout* (Medley-Russell) (1:30)

26 Apr 64, Empire Pool, Wembley; from the 1963-64 *NME* Annual Poll Winners'

#### All-star Concert

**She Loves You** (Lennon-McCartney) (2:31)

**You Can't Do That** (Lennon-McCartney) (3:01)

**Twist And Shout** (Medley-Russell) (3:04)

**Long Tall Sally** (Johnson-Penniman-Blackwell) (2:05)  
3 Oct 64, Granville Theatre, Fulham; from *Shindig*

**Kansas City/Hey-Hey-Hey-Hey!** (Leiber-Stoller/Penniman) (2:29)

**I'm A Loser** (Lennon-McCartney) (2:24)

**Boys** (Dixon-Farrell) (2:07)

11 Apr 65, Empire Pool, Wembley; from the 1964-65 NME Annual Poll Winners' All-star Concert

**She's A Woman** (Lennon-McCartney) (3:16)

**Ticket To Ride** (Lennon-McCartney) (3:40)

**Long Tall Sally** (Johnson-Penniman-Blackwell) (2:04)

1 Aug 65, ABC Theatre, Blackpool; from *Blackpool Night Out*

**I Feel Fine** (Lennon-McCartney) (2:27)

**I'm Down** (Lennon-McCartney) (2:24)

**Act Naturally** (Russell-Morrison) (2:49)

**Ticket To Ride** (Lennon-McCartney) (2:40)

**Yesterday** (Lennon-McCartney) (2:39)

**Help!** (Lennon-McCartney) (2:21)  
SOURCE

As noted.

#### SOUND QUALITY

As noted.

#### COMMENTS

A useful collection, compiling virtually all of the early filmed performances in decent sound and correct order. As far as I can determine, this marks the first appearance of *She Loves You* from *The Mersey Sound*. Also available as a picture-CD set.

#### RUPERT

Paul McCartney

A Library Product, 2333

Compact Disc

**Rupert Song** (version 1) (McCartney) (3:52)

**Tippi Tippi Toes** (Parents Theme) (McCartney) (2:45) (instrumental)

**Flying Horses** (McCartney) (2:05) (instrumental)

**Cohen The Wind Is Blowing** (Mc-

Cartney) (3:38)

**The Castle Of The King Of The Birds** (McCartney) (1:35) (instrumental)

**Sunshine Sometime** (McCartney) (3:08)

**Sea/Cornish Wafer** (McCartney) (2:30)

**Storm** (McCartney) (2:47)

**Nutwood Scene** (McCartney) (1:59) (instrumental)

**Walking In The Meadow** (McCartney)

**Sea Melody** (McCartney) (1:43) (instrumental)

**Rupert Song** (version 2) (McCartney) (3:29)

**We All Stand Together** (McCartney)



#### SOUND QUALITY

Excellent stereo, with some surface noise.

#### SOURCE

Fall 80, demos (?) for the *Rupert* soundtrack.

#### COMMENTS

A total of 14 titles for the *Rupert* project were reported to have been recorded by Paul and Wings in early Jul 78 at his "Spirit Of Ranachan" studios, Scotland, during the *BACK TO THE EGG* sessions. In the Fall of 1980, Paul was reported to have recorded ten numbers for the soundtrack. Since "Rupert Song" appears twice, "Storm" is basically a rewrite of "Sea," and *We All Stand* is an extra track, that's pretty close to ten. These are probably the 1980 tracks.

These are working titles. All but the last cut on this disc appear to be from a demo acetate (Side Two begins with "Sunshine Sometime"), and the songs are linked by Paul's narration which briefly tells the story (a little like *SCOUSE THE MOUSE*). These are fully-produced tunes, with sound effects, and there is some terrific music here. Like much of his best work, the songs seem familiar the first time you hear them. Another demonstration of Paul's incredible gift for melody.

The demo of *We All Stand Together* (recorded during the *TUG OF WAR* ses-

sions and previously available) does not really belong here, but has apparently been tacked on for completeness. The actual recording of *We All Stand Together*, the only *Rupert* song to see release, was done 31 Oct/3 Nov 80 at AIR, London.

#### COTTONFIELDS

Paul McCartney & Wings

A Library Product, 2325

Compact Disc

**Best Friend** (McCartney) (3:56)

**Soilly** (McCartney) (3:58)

**I Am Your Singer** (P. McCartney-L. McCartney) (3:11)

**Seaside Woman** (L. McCartney) (3:52)

**Say You Don't Mind** (Laine) (3:09)

**Henry's Blue** (McCullough) (6:15)

**Give Ireland Back To The Irish** (McCartney) (3:18)

**Cottonfields** (Ledbetter) (3:12)

**My Love** (McCartney) (4:25)

#### SOUND QUALITY

Excellent stereo line recording.

#### SOURCE

22 Aug 72, *Cine Roma*, Antwerp, Belgium.

#### COMMENTS

This CD contains less than half of the complete show (an audience tape of which is making the trading rounds), but more than makes up for that by outstanding sound. *Best Friend* remains unreleased to this day, and this was apparently the only time *Cottonfields* was performed.

#### YVONNE

Paul McCartney

Scratch Records, FT-4.

Full-color jacket with song titles on the back.

#### Side A

**Yvonne** (McCartney) (4:20) Completely new song; this pleasant acoustic ballad remains unreleased.

**Good Times Coming/Feel The Sun** (McCartney) (7:04) *Good Times Coming* has the same basic rhythm tracks; different, longer intro; different lead vocals and some different lyrics; fewer backing vocals; *Feel The Sun* is significantly different and may be an alternate recording (or the cv may be a severe edit); it is much longer, with different lead vocals and lyrics; it also contains a new "middle eight" melody not present in the cv; it's more than a minute longer than the cv.

**It's Not True** (McCartney) (4:29) Same rhythm tracks; lacks intro; different lead vocals, with no echo; more and different sax; shorter fade by more than a minute.

**Footprints** (McCartney-Stewart) (4:27) Same rhythm tracks; different lead vocals;



no effects.

#### Side B

**Move Over Busker** (McCartney-Stewart) (4:01) Same basic rhythm tracks, remixed; different lead vocals; no major backing vocals.

**Press** (McCartney) (4:21) Different intro; same basic rhythm tracks, remixed; different lead vocal; different backing vocals; about 20 seconds shorter.

**Write Away** (McCartney-Stewart) (3:01) Same basic rhythm tracks, but less percussion; different lead vocals with different, mumbled lyrics; no backing vocals; slightly longer fade.

**Tough On A Tightrope** (McCartney-Stewart) (4:21) Same basic rhythm tracks; different lead vocals; different intro; no orchestra; shorter fade.

**Talk More Talk** (McCartney) (4:05) Same basic rhythm tracks; clean intro w/o synths and spoken word; slightly different spoken word parts in bridge and at end; shorter fade.

#### SOURCE

Early mixes from the 1985 **PRESS TO PLAY** sessions.

#### SOUND QUALITY

Excellent stereo, but missing some high end.

#### COMMENTS

This is a European piece, and is missing several alternate mixes which are on a tape currently being traded. See the mention of the **PLAYED TO PRESS CD** (although the sound quality is said not to be as good) in the "news" section for a track listing of that tape. **PRESS TO PLAY** had an edge to it often missing from Paul's work and is my favorite '80s album from him. The LP took a lot of time to record and remix and specific recording data remains elusive.

## 2 BUDDIES ON HOLLY DAYS

Paul McCartney & Denny Laine

A Library Product, 2323

Compact Disc

1976, Spirit Of Ranachan Studios, Scotland; some basic tracks for **HOLLY DAYS**

**Heartbeat** (Montgomery-Petty) (2:43)

**Moondreams** (Petty) (2:38)

**Rave On** (West-Tilghman-Petty) (1:43)

**I'm Gonna Love You Too** (Mauldin-Petty-Sullivan) (2:15)

**Fool's Paradise** (Leglaire-Petty-Linsley) (2:46)

**It's So Easy/Listen To Me** (Holly-Petty/Hardin Petty) (2:22)

**Listen To Me** (1:36) (instrumental)

**Look At Me** (Holly-Petty-Allison) (3:11)

**Waterspout** (McCartney) (5:18) (Dec 77, AIR, London? instrumental)

14 Sep 79, Hammersmith Odeon, London (9:29)

**Raining In My Heart** (Bryant-Bryant) Denny Laine with Don Everly

**It's So Easy** (Holly-Petty) Paul with Linda & Denny

**Bo Diddley** (McDaniel) Paul and friends

#### SOUND QUALITY

Excellent stereo.

#### SOURCE

As noted.

#### COMMENTS

These basic tracks sound great, and I can't get them out of my head. The arrangements are simple and striking, the vocals are mostly Denny, with Paul adding harmony and Linda occasionally doing the same. Good stuff, very close the released material. Those of you who haven't already done should seek out **HOLLY DAYS**. Hey, it's just a McCartney album with Denny Laine doing lead vocals.

[Speaking of which, people have hinted that Denny Laine is the source of all these great Macca tapes we've been hearing over the past few years. Well, it's possible. He was there. But so were dozens of other people—MPL and studio employees—we've never heard of. And DL certainly was not the source of the **PRESS** outtakes. Anyway, let's not jump to conclusions or ruin a good thing.]

As for differences—yeah, there are a few minor ones. Aside from starts and fades, **Moondreams** has no string overdubs, **Little Things** lacks the neat "sigh" intro, **Fool's Paradise** has slightly more backing vocals. Simple is better.

The instrumental **Waterspout** has studio chat at the beginning and an extended ending. The Hammersmith performance hasn't been around in a while (**RAVING ON** and **LOOK BACK**), so here's a chance to get it if you want it.

## WINGS OVER DENMARK, 1972

Paul McCartney & Wings

EMU, Macsbak 010

Two-LP set in 2-color jacket with song titles on the back.

#### DISC ONE

#### Side A

from *McCartney On McCartney* (Mar 89,

BBC)

**I Lost My Little Girl** (McCartney) (0:42)

"Foreword" (0:27)

14 Aug 72, Vejlbj Risskov Hallen, Arhus, Denmark (21:51)

intro/**Eat At Home** (P. & L. McCartney)

**Smile Away** (P. & L. McCartney)

**Blp Bop** (P. & L. McCartney)

**Mumbo** (P. & L. McCartney)

**1882** (McCartney)

#### Side B

14 Aug 72 (continued) (20:55)

**I Would Only Smile** (Laine)

**Give Ireland Back To The Irish** (McCartney)

**Blue Moon Of Kentucky** (Monroe)

**The Mess** (McCartney)

**Best Friend** (McCartney)

#### DISC TWO

#### Side C

14 Aug 72 (continued) (23:36)

**Solly** (McCartney)

**I Am Your Singer** (P. & L. McCartney)

**Seaside Woman** (L. McCartney)

**Henry's Blue** (McCullough) (fades early)

**Say You Don't Mind** (Laine)

#### Side D

14 Aug 72 (concluded) (23:16)

**Wild Life** (McCartney)

**Dying In My Baby's Arms** (?) (acapella)

**Mary Had A Little Lamb** (P. & L. McCartney)

**Maybe I'm Amazed** (McCartney)

**Hi Hi Hi** (McCartney)

**Hi Hi Hi** (encore) (McCartney)

**Long Tall Sally** (Johnson-Penniman-Blackwell) (fades early)

#### SOURCE

As noted.

#### SOUND QUALITY

The material from *McCartney On McCartney* is excellent mono. The Arhus material is a good to very good mono audience tape, a little heavy on the bass.

#### COMMENTS

This is a European piece, and includes a copy of the 1972 tour program. The show has not been bootlegged before, but it is available through tape-trading circles in slightly better sound (more highs) and with **Long Tall Sally** complete.

## ROCK AND ROLL JAM SESSIONS

"Paul McCartney & Denny Laine"

Kintyre Records, promo CD 043  
Compact Disc

A reissue or repackaging of the **ROCK & ROLL** CD as reviewed in V3N5. Aside from a different front picture, it has some real and some tentative song titles on the back cover.

## AND ALL THE REST

Paul McCartney and friends  
Blue Lake Records, PMC86  
2-disc set in full color jacket; song titles and some recording information on the back.

### DISC ONE

#### Side A

27 Nov 87, *The Last Resort* (8:40) Excellent mono.

*Don't Get Around Much Anymore* (Ellington-Russell)

*Lawdy Miss Clawdy* (Price)

*I Saw Her Standing There* (Lennon-McCartney)

19 May 89, *Wogan* (excellent mono)

*Jet* (McCartney) (4:11)

*Listen To What The Man Said* (McCartney) (3:32)

Summer-Fall 74, *One Hand Clapping*; Excellent mono.

*Sulcide* (McCartney) (1:25)

*Let's Love* (McCartney) (0:20)

*Sitting At The Piano* (McCartney) (0:40)

*All Of You* (McCartney) (2:03)

*I'll Give You A Ring* (McCartney) (1:56)

*Baby Face* (Akst-Davis) (1:53)

*On The Wings Of A Nightingale* (McCartney) (2:12) Spring 84; demo for the Everly Brothers; very good stereo, but too fast and cut short.

#### Side B

*Twice In A Lifetime* (McCartney) (2:13) From film soundtrack; excellent mono.

*That'll Be The Day* (Holly-Allison-Petty) (1:51) 9 Jun 84, from UK Tracey Ullman tv show; Paul and Tracey Ullman; excellent mono.

*Press* (McCartney) (2:25) From McCartney special, with live lead vocals; excellent mono.

*Peggy Sue* (Holly-Allison-Petty) (1:10) From *Backyard* film; excellent mono.

*Gotta Sing, Gotta Dance* (McCartney) (3:49) From *James Paul McCartney*; excellent mono.

*Simple As That* (McCartney) (4:08) From *IT'S A LIVE-IN WORLD*; excellent stereo.

*Cage* (McCartney) (3:02) Summer 78? Excellent stereo.

*Waterspout* (McCartney) (4:36) Dec 80, AIR, London? Excellent stereo.

### DISC TWO

#### Side C

*Cage* (McCartney) (3:01) Summer 78? excellent stereo.

*No More Lonely Nights (Mole Mix)* (McCartney) (8:31) Extended promo mix, excellent stereo.

*Good Night Tonight* (McCartney) (7:05) Extended cv, excellent stereo. 24 Aug 89, The Lyceum, NYC (12:47) As broadcast on WNEW; the tape has been edited; excellent stereo.

*Blue Suede Shoes* (Perkins)

*Matchbox* (trad. arr. Perkins)

*This One* (McCartney)

#### Side D

24 Aug 89, The Lyceum, NYC (continued) (9:39)

*Figure Of Eight* (McCartney)

*Coming Up* (McCartney)

18 May 89, *Mensch Meier* (7:54) (excellent stereo)

*Put It There* (McCartney)

*Figure Of Eight* (McCartney)

24 May 89, *Countdown* (10:46) (excellent stereo)

chat (mono)

*How Many People* (McCartney)

*My Brave Face* (McCartney-McManus)

### SOURCE

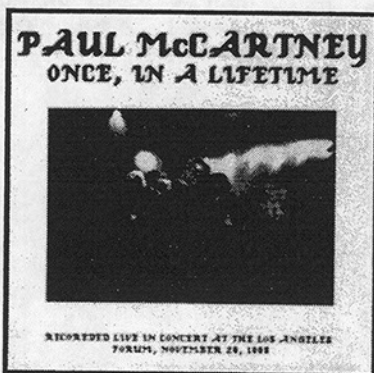
As noted.

### SOUND QUALITY

As noted.

### COMMENTS

A reissue of the **ALL THE REST** LP (taken from the **ALL THE REST** CD) plus one disc of new material, in a deluxe cover. The track listing on the jacket is incorrect, and Cage appears twice—so somebody's not paying attention.



## ONCE, IN A LIFETIME

The Paul McCartney Band  
B. B. Record Works; BB 1-17-62  
7-inch EP, on colored vinyl, in b&w paper folder, with booklet.

### Side A (6:07)

*Yesterday* (Lennon-McCartney)

*Get Back* (Lennon-McCartney)

### Side B (8:14)

*Golden Slumbers/Carry That Weight* (Lennon-McCartney)

*The End* (Lennon-McCartney)

### SOURCE

28 Nov 89, The Forum, Los Angeles.

### SOUND QUALITY

Good to very good stereo audience recording.

### COMMENTS

Aside from the booklet (which is an unusual detail to find with a 7-inch), the most remarkable thing about this little piece is that the bootlegger has dedicated it to his girlfriend (or wife).

## TIPTOE THROUGH THE TULIPS

The Paul McCartney Band  
Blue Lake Records, PMC-22  
3-disc set in box with wraparound cover.

### DISC ONE

#### Side A (19:45)

film soundtrack (all commercial versions)

*A Hard Day's Night* (Lennon-McCartney)

*All You Need Is Love* (Lennon-McCartney)

*The Long And Winding Road* (Lennon-McCartney)

*Live And Let Die* (P. McCartney-L. McCartney)

*Say, Say, Say* (McCartney-Jackson)

*That Day Is Done* (McCartney)

*Figure Of Eight* (McCartney)

#### Side B (21:40)

*Jet* (McCartney)

*Rough Ride* (McCartney)

*Got To Get You Into My Life* (Lennon-McCartney)

*Ebony And Ivory* (McCartney)

### DISC TWO

#### Side C (28:25)

*We Got Married* (McCartney)

*Maybe I'm Amazed* (McCartney)

*The Long And Winding Road* (Lennon-McCartney)

*The Fool On The Hill* (Lennon-McCartney)

*Sgt. Pepper's Lonely Hearts Club Band* (Lennon-McCartney)  
instrumental



Sgt. Pepper's Lonely Hearts Club Band (Reprise) (Lennon-McCartney)  
Good Day Sunshine (Lennon-McCartney)  
Side D (24:39)

Can't Buy Me Love (Lennon-McCartney)  
Put It There (McCartney)  
Things We Said Today (Lennon-McCartney)  
Eleanor Rigby (Lennon-McCartney)  
This One (McCartney)  
DISC THREE  
Side E (20:29)

Back In The U.S.S.R. (Lennon-McCartney)  
I Saw Her Standing There (Lennon-McCartney)  
Twenty Flight Rock (Cochran-Fairchild)

Coming Up (McCartney)  
Let It Be (Lennon-McCartney)  
Side F (26:24)

Live And Let Die (McCartney)  
Hey Jude (Lennon-McCartney)  
Yesterday (Lennon-McCartney)  
Get Back (Lennon-McCartney)  
Golden Slumbers/Carry That Weight (Lennon-McCartney)  
The End (Lennon-McCartney)  
SOURCE

8 Nov 89, The Ahoy, Rotterdam, The Netherlands.

#### SOUND QUALITY

A very good to excellent stereo audience tape.

#### COMMENTS

This piece is unusual because it includes the soundtrack from the introductory film, while dropping three pieces from the actual performance (Band On The Run, My Brave Face and Ain't That A Shame). It comes in a box with a wraparound cover that adheres only on one edge. Guh. The cover also says that it was recorded live on 11 Aug 89—a full six weeks before Paul's tour even began. This is presumably due to confusion between the difference in U.S. and European dating styles (11-8-89 vs. 8-11-89).

### MADISON SQUARE GARDEN DECEMBER 1989

The Paul McCartney Band  
NML, FLOWER

3-disc set on red, clear & blue vinyl, packaged in a four-color folder; labels have album title only in matching color.

#### DISC ONE

Side A (20:00)

Got To Get You Into My Life (Lennon-McCartney)

Band On The Run (McCartney)

Ebony And Ivory (McCartney)  
We Got Married (McCartney)  
Side B (21:41)

Maybe I'm Amazed (McCartney)  
The Long And Winding Road (Lennon-McCartney)

The Fool On The Hill (Lennon-McCartney)

Sgt. Pepper's Lonely Hearts Club Band (Lennon-McCartney)  
instrumental

Sgt. Pepper's Lonely Hearts Club Band (Reprise) (Lennon-McCartney)  
DISC TWO

Side C (21:36)

Good Day Sunshine (Lennon-McCartney)

Can't Buy Me Love (Lennon-McCartney)

Put It There (McCartney)  
Things We Said Today (Lennon-McCartney)

This One (McCartney)  
Side D (21:28)

My Brave Face (McCartney-McManus)

Back In The U.S.S.R. (Lennon-McCartney)

I Saw Her Standing There (Lennon-McCartney)

Twenty Flight Rock (Cochran-Fairchild)

Coming Up (McCartney)  
DISC THREE  
Side E (20:33)

Let It Be (Lennon-McCartney)  
Ain't That A Shame (Domino-Bartholomew)

Live And Let Die (McCartney)  
Hey Jude (Lennon-McCartney)  
Side F (15:50)

Yesterday (Lennon-McCartney)  
Get Back (Lennon-McCartney)

Golden Slumbers/Carry That Weight (Lennon-McCartney)

The End (Lennon-McCartney)  
SOURCE

12 Dec 89, Madison Square Garden, New York City.

#### SOUND QUALITY

Very good mono, with plenty of hiss.

#### COMMENTS

This set, taken from videotape, is missing Figure Of Eight, Jet, Rough Ride, and Eleanor Rigby.

### SOMETHING EXTRA

The Beatles  
Genuine Pig, 107  
Compact Disc

I Am The Walrus (Lennon-McCart-

ney) (4:36) Very good stereo. Supposedly the only fully true stereo version, this out-fake was created by putting the mono demo in one channel (where necessary) and stereo version in the other. Somebody went to an awful lot of trouble for no particularly good reason. Hey, guys! It doesn't count unless it's real, okay?

She Loves You (Lennon-McCartney) (2:18) Very good stereo. Gasp! Another "true stereo" rarity? No. This one has the mono cv in one channel and the instrumental track from the true stereo version of *Sie Liebt Dich* (which has instrumentals in one channel, and vocals in the other) in the other. They've even gone to the trouble of adding a slight echo, but it doesn't help. The two channels don't even end at the same time!

I Feel Fine (Lennon-McCartney) (2:18) Very good stereo, heavy "echo" mix; from US BEATLES '65 LP; with additional reverb.

She's A Woman (Lennon-McCartney) (3:04) Very good stereo, heavy "echo" mix; from US BEATLES '65 LP; with additional reverb.

And I Love Her (Lennon-McCartney) (2:34) Excellent stereo, with extended outro (six bars instead of the usual four); from the German SOMETHING NEW LP.

Penny Lane (Lennon-McCartney) (2:55) Commercial version in vg stereo with mono US-promo trumpet ending tacked on.

Komm, Gib Mir Deine Hand (Lennon-McCartney) (2:24) Excellent stereo, from US RARITIES LP.

Sie Liebt Dich (Lennon-McCartney) (2:15) Excellent stereo; from US RARITIES LP.

Don't Ever Change (Goffin-King) (1:53) 27 Aug 63, BBC; excellent mono.

Soldier Of Love (Cason-Moon) (1:58) 16 Jul 63, BBC; excellent mono.

I'll Be On My Way (Lennon-McCartney) (1:56) 24 Jun 63, BBC; excellent mono.

Some Other Guy (Leiber-Stoller-Barrett) (1:59) 63, BBC; excellent mono.

I'll Get You (Lennon-McCartney) (2:00) 63, BBC; very good mono.

Glad All Over (Schroeder-Tepner-Bennett) (1:50) 20 Aug 63, BBC; excellent mono.

All My Loving (Lennon-McCartney) (2:05) Excellent stereo, with high-hat intro; from German WITH THE BEATLES LP.

Roll Over Beethoven (Lennon-McCartney) (2:43) Excellent stereo, "echo" mix; from US BEATLES SECOND ALBUM LP.

**Yesterday** (Lennon-McCartney) (1:54) 12 Sep 65, *Ed Sullivan*. Very good mono.

**Lady Madonna** (Lennon-McCartney) (2:10) 3/6 Feb 68, EMI; overdubs onto take 3; excellent stereo. Overdubbing handclaps? From the NOT GUILTY CD.

**Her Majesty** (Lennon-McCartney) (0:25) With final chord; excellent stereo, except for the final chord which was added from a scratchy bootleg. Pitiful.

SOURCE

As noted.

SOUND QUALITY

As noted.

COMMENTS

Yuch. Outtakes padded with previously available material, both commercial and BBC. The liner notes continually claim that tracks are from the master tapes—perhaps they are from the bootleggers' master tapes, but there's plenty of surface noise and generational loss.

## YESTERDAY, TODAY & MCCARTNEY

The Paul McCartney Band  
Starlight, SL 87038

3-disc set in b&w box, with button and 3 pages of photocopied tour info; labels are generic Starlight. Some copies may be available on colored vinyl with a poster.

DISC ONE

Side A (17:24)

**Figure Of Eight** (McCartney)

**Jet** (McCartney)

**Rough Ride** (McCartney)

**Got To Get You Into My Life** (Lennon-McCartney)

Side B (20:10)

**Band On The Run** (McCartney)

**Ebony And Ivory** (McCartney)

**We Got Married** (McCartney)

**Maybe I'm Amazed** (McCartney)

DISC TWO

Side C (23:20)

**The Long And Winding Road** (Lennon-McCartney)

**The Fool On The Hill** (Lennon-McCartney)

**Sgt. Pepper's Lonely Hearts Club Band** (Lennon-McCartney)

instrumental

**Sgt. Pepper's Lonely Hearts Club Band (Reprise)** (Lennon-McCartney)

**Good Day Sunshine** (Lennon-McCartney)

**Can't Buy Me Love** (Lennon-McCartney)

**Put It There** (McCartney)

Side D (21:32)

**Things We Said Today** (Lennon-McCartney)

**Eleanor Rigby** (Lennon-McCartney)

**This One** (McCartney)

**My Brave Face** (McCartney-McManus)

**Back In The U.S.S.R.** (Lennon-McCartney)

**I Saw Her Standing There** (Lennon-McCartney)

DISC THREE

Side E (21:18)

**Twenty Flight Rock** (Cochran-Fairchild)

**Coming Up** (McCartney)

**Let It Be** (Lennon-McCartney)

**Ain't That A Shame** (Domino-Bartholomew)

**Live And Let Die** (McCartney)

Side F (26:51)

**Hey Jude** (Lennon-McCartney)

**Yesterday** (Lennon-McCartney)

**Ebony And Ivory** (McCartney) with Stevie Wonder

**Get Back** (Lennon-McCartney)

**Golden Slumbers/Carry That Weight** (Lennon-McCartney)

**The End** (Lennon-McCartney)

SOURCE

27 Nov 89, The Forum, Los Angeles

SOUND QUALITY

Good to very good stereo audience recording, with lots of distortion.

COMMENTS

The only thing this set has to recommend it (aside from a good title) is the **Ebony And Ivory** duet with Stevie Wonder. The show (which, as it happens, is the one I saw with Belmo) was taped too close, too loud, too hot—except during **The Fool On The Hill**, the first half of which is inaudible—a mastering problem, or did the person recording suddenly have to hide the machine?

Let's hope we've seen the last of these duff live show tapes. There are supposed to be at least two soundboards floating around these days.



## NEWS & STUFF



### PAYING THE BILLS

Sorry we're late, but it's either feast or famine. There was nothing interesting for months, and then everything came out at once. We scrambled to get copies or tapes, but it takes time (and much thanks to everyone who helped out with this!). Meanwhile, please remember that this is a special double issue, and counts as two issues against your subscription.

Starting last issue, subscriptions began expiring. Remember, if there's a red stamp (It says "TIME TO RENEW YOUR SUBSCRIPTION") near your name & address, it's time to renew. We need your support, and only subscribers receive a Christmas bonus! We'll try to send a postcard reminder as well.

Work is almost done on *Unfinished Music No. 1*. It will go to the printer in August and should be available by late September. The volume covers the first year of *Lost Lennon* broadcasts in ridiculous detail and will retail for \$10.00. You can order now if you like. Overseas orders, please include an extra \$3.00 for airmail. *Danke*.

After much wringing of wallets, *Fixing A Hole* is now back in print and available. Reprints of back issues of Volume 3 (only!) are also now available. See the usual order form somewhere in this issue for details.

Oh—and of the many who have re-upped, most have enclosed a note of praise or encouragement. Thank you all. I too am extremely pleased with what *Belmo's* has become. *L.R.E. King*

### HEARD OF BUT NOT HEARD

(thanks to Arno & Massimo)

▷ **THE LOST SLEEPY BLIND LEMON LENNON ALBUM**. CD. Previously unbooted material from *LLT*.

▷ **YER BLUES**. CD. More previously unbooted material from *LLT*.

▷ **PLAYED TO PRESS** Paul McCartney; A Library Product, 2327; Compact Disc. **Footprints** (McCartney-Stewart), **Write Away** (McCartney-Stewart), **Tough On A Tightrope** (McCartney-Stewart), **Yvonne** (McCartney), **Pretty Little Head** (McCartney-Stewart), **Only Love Remains** (McCartney), **Talk More Talk** (McCartney), **Move Over Busker** (McCartney-Stewart), **Good Times Coming/Feel The Sun** (McCartney), **It's Not True** (McCartney), **Press** (McCartney), **However Absurd** (McCart-



ney-Stewart), *Stranglehold* (McCartney-Stewart), *Call Me Back Again* (McCartney)

**SHOT HITS AND COLD CUTS (SECOND MIX)** Paul McCartney; A Library Product, 2337; Compact Disc. A Love For You (McCartney), *Mama's Little Girl* (McCartney), *Night Out* (McCartney), *Hey Diddle* (McCartney), *Best Friend* (McCartney), *Tragedy* (Nelson-Burch), *Waterspout* (McCartney), *Same Time Next Year* (McCartney), *Cage* (McCartney), *My Carnival* (McCartney), *Did We Meet Somewhere Before?* (McCartney), *Robbers Ball* (McCartney), *Daytime Night-time Suffering* (McCartney)

### **PAULMANIA**

As Paul's tour rolled on, he altered his repertoire. When we saw him in Phoenix, he had dropped *Ebony And Ivory* (slagged in a number of otherwise favorable reviews) and *Twenty Flight Rock*. They had been replaced with *Let 'Em In* and, added to the encore, *P.S. Love Me Do*. This last, as you should know by now, has been released in a studio version only on the Japanese *FLOWERS IN THE DIRT 2-CD* tour pack. At the moment, this sells for about \$50 from specialty shops. You can imagine how much this pleases me. The song was supposedly recorded during work with Phil Ramone back in 1987 (possibly June). Many people have pointed out that *Love Me Do* and *P.S. I Love You* are the only Lennon-McCartney compositions to which Paul actually owns the right. Winding the tour up, he added *Birthday* and the Lennon medley, as performed at Knebworth, and dropped *P.S. Love Me Do*.

For those of you without benefit of modern technology, Paul's performance at Knebworth contained two important pieces: a Lennon medley of *Strawberry Fields/Help!/Give Peace A Chance*, and a totally unexpected performance of *Birthday*. Paul was reported to have exited quickly (in the Wings bus!), not hanging about for interviews with the Westwood One people.

In the week before last Christmas, Paul is reported to have produced and recorded the "mostly orchestral" soundtrack for an upcoming MPL film about artist Honoré Daumier at his East Sussex studio. During his Spring break, Paul was apparently mixing his live LP as well as recording new material for the next studio album. This is as good a time as any—the band will probably never be tighter.

A breath of fresh, sane air: the British Phonographic Industry has announced that

as of April 1, they will recognize a maximum of five formats in charting a record; one of the formats must be a cassette single. This means that we will probably see a reduction of the ridiculous marketing schemes (like eight release formats for *Figure Of Eight*); it will probably reduce the number of pointless remixes as well. Thank you, BPI.

The NME benefit LP/CD *THE LAST TEMPTATION OF ELVIS* is in some US shops as an import. This, as mentioned previously, contains the otherwise-unavailable CHOBAs outtake *It's Now Or Never*. It's good—it works.

Thanks to Kevin Piziura for an absolutely terrific tape of Paul's live guest appearance with Steve Wright on Radio One, 13 Jun 90. Aside from some truly funny chat, he does impromptu acoustic versions (about one verse each) of *Matchbox* and *Blackbird*. He reveals that during the lull in the tour he has been mixing his live album, and the show featured a live recording of *P.S. Love Me Do*.

### **REISSUES**

Renato Facconi writes that Bulldog has re-released two previous titles (*LIVE IN PARIS* and *LIVE IN HOUSTON*) on LP and CD as picture discs.

### **THE ULTIMATE LENNON SONGBOOK**

The Lennon Project, a group of fans headquartered in Germany, is publishing "the ultimate Lennon songbook," titled *Gimme Some Truth, The Complete John Lennon Songbook*. It includes (I'm told—I haven't seen one), from 1968-1980, all of John's released songs, his give-aways, unreleased titles (such as *Make Love Not War*, *I Promise*, and *Mirror Mirror*), recording information (Hm. I'd like to see that...), a discography, charts, films. All important information is supposed to be in English as well as German. The cost is (US & overseas) \$18 + \$12 postage (presumably airmail) or (Europe) £10 + £2. It's available from: Pendarion Verlag, c/o Günther Butkus, Karl-Eilers-Straße 24, D-4800 Bielefeld 1, W. Germany. Checks and money orders should be made payable to Günther Butkus; cash should be sent only via registered mail.

### **A CORRECTION:**

Apparently the five-disc, 7-inch version of CHOBAs is not an authentic promo, as reported in an earlier issue—it is a Euro bootleg made to look like an authentic promo. Sorry about that.

### **BY POPULAR DEMAND**

Everybody wants to know, so here goes:  
Side A

*The World Is Waiting For The Sunrise* May 60, *Quarry Men*

*I Saw Her Standing There* 31 Dec 62, *Star-Club*

*A Taste Of Honey* 17 Dec 62, *People And Places (?)*

*She Loves You* 9 Oct 63, *The Mersey Sound*

*On Moonlight Bay* 18 Apr 64, *Morcambe and Wise*

*Waltzing Matilda* Mar 64

Side B

*Helter Skelter* Jul 68, EMI; from Euro tv?

*Do You Like Me Just A Little Bit* 6 Feb 68, *Cilla*

Yvonne mid-'80s

Boys 89, *Jerry Lewis Telethon*

*We Wish You A Merry Christmas*

64

### **ILLEGAL *Illegal Beatles***

Doug Sulpy called to tell me that someone, probably in New York, had counterfeited the last two issues of *Illegal Beatles*. This has prompted him to move half steam ahead on *The Collected Illegal Beatles—Volume One* which will be published later this year by Storyteller. Watch these pages for the latest!

### **MORE CLUES FOR YOU ALL**

The song from the *Backyard* tape listed as "There's A Leak In This Old Building" turns out to be *We're Gonna Move* (Matson-Presley), recorded by Elvis for the film *Love Me Tender*.

Last issue, when discussing the so-called 62 Cavern rehearsals, I wondered when John had learned to play the harmonica. Recently I found that, as quoted in the *Playboy* interview, John could already play "the mouth organ" when he met Paul. This means that those tapes could indeed be as early as 1960. Having given this more thought, my current best guess is that the tape is from late 61, and not the Cavern.

Thanks to reader Richard Hamon (and many others, but he was first) for providing photocopies of *Hit Parader* for Dec 69. This is the one in which John mentions having written *What's The New with Magic Alex* on p.23:

*I've written with other people as well. For instance, there was a mad thing I wrote half with our electronics genius, Alex. It was called 'What A Shame Mary Jane Had*

*A Pain At The Party,' and it was meant for the last Beatles album. It was real madness, but we never released it. I'd like to do it again.*

The article seems to be John's answers to an interview with Alan Smith (probably at the Apple offices) which, from internal evidence, I'd date about late Jul 69.

Regarding "Buy Me A Beer, Mr. Shane": I've lost track of who sent this to me, but the book *Million Selling Songs* reports that when *Bei Mir Bist Du Schon* was first released in 1937 ... "Orders for the song poured into baffled dealers as 'the new French song,' 'Buy A Beer Monsieur Shane,' and 'My Mere Bits Of Shame.'" I guess the theory wasn't as weird as I thought!

In an interview on the BBC to promote 33&1/3 (*In Conversation*, with Anne Nightingale; late 76-early 77, exact date unknown), George mentions that he included *True Love* (Porter), a song from the film *High Society* because (he was pretty sure that) the Beatles used to do a version of it in Hamburg. This song title has appeared in connection with the GET BACK sessions (see p. 11), but scholars have generally felt it was either *Your True Love* (Perkins) or *True Love Ways* (Holly-Petty). Well, maybe not. (and thanks again to Kevin for the tape!)

### ONE HAND CLAPPING

The confusion continues. Here's an excerpt from a *Hit Parader* interview (with Linda) from May 75 (p. 40):

LM: We've just done a video thing with the band that was really great. We shot stuff when we were in Nashville and then went to EMI. We did *Junior's Farm* but we also did *Jet and Band On The Run* and *Maybe I'm Amazed*.

HP: Is this all in color?

LM: Yes, we did it over a four-day period. It's really kind of experimental but we'll probably put it out. We're editing it now, it's really good. We have about forty hours altogether—but when we finish I think it will be about 55 minutes.

Linda doesn't mention New Orleans. Perhaps the interview was recorded during the Spring 75 visit to the US.

### ROTOGRAVURE Outtakes

From *Hit Parader*, Dec 76 (p. 38):

RS: And we had a great time doing the album, it was very fast. Three weeks, that's fast, right? All the backing tracks, and we did four that we're not using.

HP: Did you write anything?

RS: Yes. I wrote a country number, with Vinnie Poncia. We wrote another one which we didn't use, and that's a drag when you have to throw one of your own away ... sorry, it just didn't work...

### THREE VIRGINS?

In the photos on p.106 of Ray Coleman's second volume of his Lennon biography, among the junk, there is a photo of John & Yoko naked—the TWO VIRGINS cover photo—but standing next to them, in the same photo, is a third person. Anybody know who this guy was, or why the photo existed? My guess is some fan put himself in the picture and sent it to them as a gift.

### ROLL'N'ROLL ROLL

From work on *The Lost Lennon Tapes*, here's a list of John's oldies tracks—what was recorded, and where. From examining the titles, it becomes clear that the so-called "May Pang tapes" are from John's sessions (or the mid-October rehearsals at Morris Levy's upstate New York dairy farm, or both), and not from the Spector sessions as stated in *DYWKAS* and *FAH*.

Oct-Dec 73, LA; Spector tracks

Just Because  
Bony Moronie  
Sweet Little Sixteen  
You Can't Catch Me  
Be My Baby  
Angel Baby  
Since My Baby Left Me  
To Know Her Is To Love Her  
21-25 Oct 74, NYC; Lennon tracks  
Ya Ya  
Do You Want To Dance  
Ain't That A Shame  
Stand By Me  
Be-Bop-A-Lula  
Rip It Up/Ready Teddy  
Peggy Sue  
Slippln' And Sildin'  
Bring It On Home/Send Me Some Lovin'  
Just Because (new lead vocal)

### GET BACK NEWS

Captain Acetate has sent me a clipping from an unnamed Cincinnati high school newspaper, dated 17 Oct 69. Nestled away in the review of *ABBEY ROAD*, we find this tidbit:

*A fourth generation tape of GET BACK is in the possession of the local FM "rock" station with consent of Apple if they play it twice only. Since it has been played once, it will be played again during a monster Beatle spectacular.*

I'll see if we can get the station from the Cap, who says he has a tape of the broadcast.

## STOP PRESS!

We interrupt this extremely bad half-tone for an important message. At the last minute, new information has reached me regarding the Palladium performance. I will have a complete report next issue. Meanwhile this does not affect the offer made in this issue.

Shot No. 2 from the "Palladium" video.

### PROGRESS (?) ON THE PALLADIUM

Recently I received a one-minute film clip (on video) of what purports to be the 13 Oct 63 performance. The film is not of a tv broadcast, but more like a brief newsreel. Unfortunately, the original film is silent (although the clip as I received it has a live *Twist And Shout* soundtrack). It breaks down like this:

- 1) title: "Sunday Night At The Palladium" (0:02)
  - 2) a long shot of the entire stage, from the balcony (0:01)
  - 3) a medium shot of Paul & George, from the balcony (0:04)
  - 4) a medium close-up of John's guitar, with a pan up to his face as he sings, shot from in front of the stage (0:06)
  - 5) a medium close-up of Ringo drumming, shot from stage level (0:03)
  - 6) a long shot of the entire stage, from the balcony [this seems to be a continuation of shot #2] (0:07)
  - 7) a medium shot of Paul & George, pan right to John, from the balcony (0:04)
  - 8) montage of screaming girls (0:03)
  - 9) close-up of Ringo as he sings one word into a mike, shot from stage level (0:02)
  - 10) a long shot of the entire stage, from the balcony (0:02)
  - 11) long shot, panning across the audience, shot from the side of the room (0:21)
  - 12) medium shot of a girl screaming behind a crowd-control fence (0:02)
- Not much to go on, is it? The most telling point is shot #9. Ringo had no vocals in the usual *Palladium* tape, but he might well have performed *Boys* at the 63 *Palladium*. Still, there is no internal evidence that this is actually from the *Palladium* (although the grey, collarless suits strongly indicate a 63 show) at all. In fact, there is evidence to the contrary. On p. 21 of *The Beatles Book* (Oct 65), there are two photos supposedly from the first *Palladium* show, in which the Beatles are wearing their dark suits with velvet col-



lars (another shot appears on p.9 of the May 69 issue), and the stage is completely different. So if this tape isn't the *Palladium*, what is it?

The *Palladium* performance, as most people know by now, was the one for which the term "Beatlemania" was coined. It had a huge impact and was heavily covered (so they say) by the press. There should have been many many column inches of coverage. So where are they? Well, one story is reproduced by Lewisohn in *The Beatles Live!* (pp. 134-135). The most important fact in it is that the performance is said to have been twelve minutes long, whereas I timed the LP set at 14:38. That's a difference of over two and a half minutes, or about one song. Unfortunately, this is all speculation.

Here's the offer: any reader who cares enough to dig through his/her personal collection, copy any clippings about either the Oct 63 or the Jan 64 *Palladium* broadcasts and send them to me will get his/her subscription extended by one issue per clipping (maximum six issues=one year). Anyone who provides info to settle the issue once and for all will win something neat. Come on, Beatle people. Let's get this one solved!

#### OTHER UPDATES

The brief interview snippet in which John talks about *How Do You Do It* (and sings a line or two) on *HOW DO YOU DO IT?* is from his Fall 74 RKO interview.

The brief interview snippet where John sings *As Time Goes By* (on *LIMITED EDITION*) may or may not be from *Earth News Radio*, but it apparently originates in Elliot Mintz's 1 Jan 76 Dakota interview. Ditto with the brief version of *What's The New Mary Jane*. Along the same line, we know that since EM's 16 Apr 73 Beverly Hills interview was conducted just a few days after John's participation in the *I'm The Greatest* sessions, they can be more accurately dated Apr 73.

Doug Sulpy mentioned to me that he and Ray Schweighardt (still working on their *GET BACK* book) had come to the conclusion that the track I had identified as *Maybe I'm Amazed/That Would Be Something* on the *GET BACK JOURNALS*, Side S (and other places) was in fact the song by The Band called *To Kingdom Come* (Robertson), from the *MUSIC FROM BIG PINK* album. Well, I was dubious. The LP was released in 68, so it wasn't impossible. And of course there was a strong Harrison/Dylan connection to consider. To keep a short story short, I

broke down and bought a (used) copy of the LP and... I think they're correct. The only intelligible lyrics on the boot, which you can just barely make out, are "tarred and feathered, yeah, thistles and thorns," which are unquestionably from *To Kingdom Come*. Still, the resemblance of the tunes is almost remarkable. Is it possible the guitarist is not Paul? Or dare I suggest we now know what inspired *Maybe I'm Amazed*?

However, to make up for this loss of a title, when recently listening to the *JOURNALS*, I found a brief instrumental version of *I've Just Seen A Face* on Side L, tucked in between *Lady Jane* and *Plano Jazz Song*.

#### SOURCE MATERIAL

The following astonishing treasure trove of information all comes from the collection of reader Ian Drummond. A tip of the L.R.E. King mask and a huge thankew!

From *The Beatles Book*, Oct 68, p.4: "During recording session tea-break at the EMI studios—picture PAUL playing piano and singing *Stairway To Paradise* with other Beatles, engineers and visitors joining in the rousing chorus!"

From a *Wings Fun Club* magazine, 1973: "A 60 sec. commercial for *VENUS AND MARS*, shown on ITV, was made by Karel Reisz... The Elstree rehearsal, plus the Newcastle, Liverpool and Glasgow concerts were filmed by Tycho films. Future use of the material is still undecided..."

From *NME*, 2 Jan 71: [headline: "Beatles rock oldies to be issued before long?"] Among the rock oldies which the Beatles are known to have recorded are *The Hippy Hippy Shake*, *Maybelline*, *Johnny B. Goode*, *Rock And Roll Music*, *Singling The Blues*, *Short Fat Fanny*, *Stand By Me*, *Baby I Don't Care*, *Thirty Days, Blue Suede Shoes*, *Fools Like Me*, *You Win Again*, *True Love*, *Turn Around*, *The Right String But The Wrong Yo-Yo*, *Sure To Fall*, *Tennessee*, *Little Queenie*, *Sweet Little Sixteen*, *Midnight Special*, *Michael, Row The Boat Ashore*, and *Roll Over Beethoven*.

The same article, talking of unreleased Beatles material, also fuels the "Live In Italy" rumors by including in the list... "a little-known Beatles album which they cut in Italy when they were undertaking their European tour—this was issued briefly in England three years ago, but was subsequently withdrawn."

From an unknown source (c. Feb): [headline: "Ringo wouldn't be my 'doll' says Cilla"] "We're doing a song suggested

by Paul's father. He used to run a band between the wars and thought *Do You Like Me Just A Little Bit*, a real oldie written in 1917, would be just right. It's great because we can dress up in all those old-fashioned clothes I love. And Ringo's in one of those baggy suits with an old trilby. Fantastic!" Miss Black's adventure into TV is a co-operative step as far as Liverpool is concerned. For apart from scooping other shows by billing a Beatle, she has a special signature tune written for her by that well-known composer P. McCartney. It is also her new single. "...out of the blue, Paul produced this song he said he'd done specially for me and the new show. I use it to introduce my guests and he's done an ending to close the show. It's got a bossa-nova beat which build up. And it must be good because everybody has gone berserk and is singing it all over the place."

Another unknown source: [headline: "Ringo Joins Cilla"] "Ringo will be joining forces with Cilla Black on Tuesday during the second of her nine-show BBC TV series. He will sing *Do You Like Me Just A Little Bit* with Cilla. It will be the first time he has sung on television without the rest of The Beatles."

Another unknown source, dated 13 Jan 68: [headline: "Ringo solo TV debut in Cilla show duet"] "Ringo Starr is to make a solo guest appearance in BBC-1's *Cilla Black Show* on Tuesday, February 6—the first time, with the exception of interviews, that any Beatle has performed alone in another artist's show. Ringo will appear in a sketch with Cilla and sing a duet with her, as well as sing on his own. Cilla herself invited Ringo to appear, and he accepted immediately. Her series, arranged by Brian Epstein shortly before his death, will have one of the biggest-ever budgets for a BBC-TV variety series." [a later clipping confirms that by the time the show aired, it was called just *Cilla*]

From *NME*, 9 Nov 69: [headline: Ringo may be guesting in Presley TV special"] "The *NME* understands that Ringo Starr has been invited to join Elvis Presley in his second TV spectacular, scheduled for networking throughout America shortly before Christmas. Ringo's *Magic Christian* co-star Raquel Welch has also been approached to take part. Another surprise move in his away-from-the-Beatles career is that this week he is working on a solo vocal LP, on which he sings standards like *Night And Day* and *Autumn Leaves*. An Apple press representative had no comment on U.S. reports of the Elvis-Ringo TV special. It is confirmed that the Beatle drummer's solo

album will feature 'songs Ringo likes and his parents love.' The LP is his own idea and many of the numbers—another is I'll Be Seeling You—will be included because of his nostalgia for them."

From *Disc and Music Echo*, undated: [headline: "Ringo's solo LP shock!"] "Ringo Starr is to record a solo album of 'standards'—arranged for him by top U.S. band leaders including Count Basie and Billy May. The LP will be recorded over the next three months—and released early in the New Year. It is also the first of a series of solo projects by individual Beatles planned for the next year. Tracks on the album include *Night And Day*, *Autumn Leaves*, *Love Is The Sweetest Thing*, and *I'm Looking At The Moon (But I'll Be Seeling You)*. ... There are now TWO full-scale Beatles albums planned for release in 1970—one is the already reported GET BACK collection; the other made up of songs John and Paul have stockpiled in recent months." [note: *Love Is The Sweetest Thing* was earlier recorded by Mary Hopkin on her POSTCARD album; neither May nor Basie are credited on SENTIMENTAL JOURNEY]

From *Disc And Music Echo*, 11 Oct 69: [headline: "George writes for Mary—and Most to take over from Paul"] "George Harrison, Harry Nilsson and Jonathan Kelly, the songwriting discovery of former Bee Gee Colin Peterson have all written songs specially for the long-awaited new Mary Hopkin single ... Mary, whose second single, *Goodbye*, was released as long ago as last March, has studio time booked for this Sunday. In the session she will cut both the George Harrison and Harry Nilsson numbers—the titles are being kept secret—and two songs by 21-year-old Jonathan Kelly, the Irish discovery of Colin Peterson. Titles are *Careless, Young And Free*, penned especially for her, and *Children Of The Street*." [note: on 19 Sep 69, a few weeks before this article, Mary Hopkin had released *Que Sera Sera/Fields Of St. Etienne*, on (French) Apple 16; her next releases in the UK were Apple 22, *Temma Harbour/Lontano Dagli Occhi*, on 29 Jan 70, followed by Apple 26, *Knock Knock Who's There/I'm Going To Fall In Love Again*, on 20 Mar 70. Her next LP, SAPCOR 21, *EARTH SONG—OCEAN SONG*, contained neither of the two above-named cuts. In short, none of these four cuts seems to have been released—if the session actually took place.]

From *Disc And Music Echo*, 5 Jun 71: [headline: "Beatle bootleg!"] "A 'boot-

leg' Beatles single—two tracks recorded during the group's RUBBER SOUL era—will be on the market within the next four weeks, *Disc* discovered exclusively this week. Both are Lennon/McCartney numbers, put out as a double A-side. But, in order to avoid legal problems, the single may be released under a pseudonym; similar to a 'bootleg' Bob Dylan album which was attributed to the 'Basement singers.' *Disc* was told: 'Each track lasts about three minutes, and they're studio recordings around the time of the RUBBER SOUL album. It's genuine original Beatles material, and good quality recordings. The record may be distributed by mail order. And word-of-mouth will sell it OK.' One of the two tracks is understood to be an up-tempo Get Back-type song with Paul McCartney vocals. The other is a harmony number which may be titled "Baby Jane.""

From *Disc And Music Echo*, 12 Jun 71: [headline: "McCartney film...and Beatle bootleg by 'Quarrymen'"] "The bootleg Beatles single, exclusively announced in *Disc* last week, is now expected to be released under the pseudonym 'The Quarrymen.' ... A major record company is interested in issuing the Beatles 'bootleg' single within the next few weeks as a 'white label' release with the credits rubber-stamped on. The pseudonym is likely to be 'The Quarrymen,' the Beatles' original name when John Lennon first formed the group. *Disc* was told: 'The record company is very interested in the single. And we'll call them 'The Quarrymen,' provided the title hasn't been registered. The publishing credits will probably be something like "Lenin and McCarthy." The record will not now be a double A-side. 'We haven't decided on a title yet, but one track is definitely more commercial. B-side becomes "Maisy Jones."'" [note: according to Peter Duggett, *The Beatles Book*, May 89, p.18, a few weeks later *Disc And Music Echo* issued a correction to the effect that the songs weren't by the Beatles after all. Still, "Baby Jane" and "Maisy Jones" seem awfully closed to *Mary Jane*; close enough to make you wonder...]

From *NME*, 13 Mar 71: [headline: "9 to 5 McCartney; U.S. sessions produce 21 tracks"] "Paul McCartney has been working between 9 a.m. and 5 p.m. every day in New York on 21 new songs for his next album, according to reports coming from America. He has been recording at the A & R Studios in New York City with several musicians including ex-Spooky Tooth Gary Wright."

From *Melody Maker*, 29 May 71:

[headline: "About RAM"] "Recording for RAM began last October at the Columbia studios in New York City, and in January production shifted to the A and R studios for two months before a final stint at Sound Recorders in Hollywood."

From a *Pop Weekly*, Spring (Mar?) 63: "They are probably the weirdest bunch to hit show biz since the Temperance Seven waxed their out-dated but hilarious numbers. In fact, many people (myself included) have called them the Temps' youngest brothers! Their names are the Beatles! ... They are all set and rarin' to go with their latest fabulous LP titled, PLEASE PLEASE ME. ... But if you've already got Please Please Me and Love Me Do, don't worry, there are ten other tracks on this fabulous LP that are designed to do what their single hits have done! And that's to knock you wide—but wide out! Other tracks include *Seventeen*, recently recorded by Duffy Power, which is one of the Beatles' own compositions, and *Misery* recorded by Kenny Up On The Roof Lynch, again one of the team's comps! The big hit of a few months ago (American) entitled *Boys* has also been covered. Little Eva's *Keep Your Hands Off My Baby* has been given the Beatles individual mark of hit-worthiness!" [note: This is either repeated from, or comes from the same source as, the 22 Feb 63 *NME* mention.]

From *The Beatles*, by Hunter Davies (p. 295, UK edition): "Anyway, when they came back [from India], both John and Paul had written about six or seven songs each, enough for a new LP. They even came back with an idea for its format—the LP would consist of the songs from the sound track from a non-existent musical. It was originally going to be called *DOLL'S HOUSE*—Doll being a girl's name and her house being a house of pleasure where all the people in the fictional musical would congregate. But they found that *DOLL'S HOUSE* had already been used as a title. ... Paul came back and played his songs... He'd also written a song about junk in a junk yard. He paused in the middle of singing a line about "broken hearted jubilee mug" to say wasn't 'jubilee' a lovely word to sing. Then he had a song about a girl sitting in the distance with a red umbrella. It had few words but lots of la las."

Along a similar line, *The Beatles Book* (Apr 88, p.13) relates how Donovan, returning from Rishikesh and discussing the Beatles, tells of a new song by Paul called "Junk In The Yard."

From an advertisement for *Empty Hand*: "The thin line between raw violence was thin indeed. The film illustrates this through the



use slowed action in colour and live action in black and white. The slowed action is highlighted with McCartney's abstract percussion." [note: the film was 16 mm, 32 minutes, directed by David Litchfield, and distributed by Rita Jarvis Limited.]

The 22 Aug 62 date for the Cavern filming of *Some Other Guy* is confirmed by the Granada contract which was published in the *The Beatles Book*, Feb 84, p.41.

## LETTERS

“a-z”

### John Poole

With regards to *Too Many Cooks*, I think that the writers are Angelo Bond, Ronald Dunbar and Edith Wayne (staff writers for Invictus/Hot Wax). The original would seem to be by 100 Proof on Hot Wax 6904, a soul hit in late 1969 (I don't have the record, though).

The Wackers had three albums on Electra prior to moving to Canada (Toronto?).

With regards to the Sotheby's 1961 playlist, *Let's Stomp* would no doubt be the Bobby Comstock song also covered by the Liverpool group Faron's Flamingos. The real question though is how the Beatles could have been playing *Hi Heel Sneakers* in 1961 when Tommy Tucker's version wasn't released until 1964.

*The Story Of Pop Radio* was a BBC Radio One series on the history of pop radio in the UK (boring, huh?). I think that "All Together On The Wireless Machine" would have been used only on Kenny Everett's shows, not as a general Radio One jingle.

Okay—now who out there has the relevant portion of *The History Of Pop Radio* on tape, which they would be willing to either donate to the cause or trade?

### Ted Greenwald

One more minor correction for *Fixing A Hole: Back In The U.S.S.R.* (p 43, "reported to have been performed but has not yet surfaced") is the riff that prompts the discussion of "oldies in the show" on CODENAME: RUSSIA and SONGS FROM THE PAST, V.2. [Right!]

### Pierpaolo Rizzo

I'm sure that when Ted Greenwald returns to his *GET BACK* project, he will realize that on the bootleg videos there are two Yoko/Beatles jams, edited together. The first one is from Twickenham (I'd suspect 7

Jan 69—as are most of side E and F of *THE BLACK ALBUM*) and features John, Paul, Ringo and—of course—Yoko (the soundtrack is completely out of synch). This is the famous "Feedback Jam." The second one (on the *BYE BYE LOVE* LP) comes from the Apple sessions (tentatively dated 28 Jan 69), and features just Yoko, John and Ringo.

The "Edie" Blackbird takes sound to me as if they come from the *One Hand Clapping* sessions. On various tapes and bootlegs (such as *WHY SHOULD I COMPLAIN?*), they appear with other *Clapping* tracks and the sound quality/ambience are the same. Also, the "David" mentioned by Paul during *Blackbird* is probably David Litchfield, the director of *One Hand Clapping*.

As for what James Whyte says about *Do You Want To Know A Secret*: the track (with no fadeout) was aired in *The Lost Lennon Tapes* in 1988, and first appeared on the *BACK-TRACK* CD, while on the *NOT FOR SALE* album the source was the *Sergeant Pepper* radio special, where the fadeout had been talked over.

This item and the more recent *Run For Your Life* (which I haven't heard yet) make me think that the producers of the series could have access to some EMI masters/copies that even the bootleggers do not have! (re: *Run For Your Life*: take 5 was the only complete runthrough, and so the obvious choice for official release, while takes 1-4 were false starts or breakdowns, so the *LLT* version could be one of those four outtakes.) [Or worse...]

Finally, I'm afraid what has been said about *You're Going To Lose That Girl* on *NOT GUILTY* is wrong! There's no count-in on that bootleg LP (the one in the film clearly isn't the original EMI sessions one!), and it sounds to me as a half stereo mix, with someone else playing the guitar solo. This seems to me the most obvious supposition. [The version on my LP of *NOT GUILTY* definitely has a partial count-in: "—ree, four!"]

Buy my first LP as "The Backward!" As you won't find it in your stores, ask for it from: Crazy Hannequin Records, Via Savona 20, 20144 Milano, Italy.

### Andrea Bucchieri

Another useless CD! Titled *GET BACK* (again!), this is the fifth repackaging of this material, sporting an uninspired b&w cover (and for the first time, not a '69 shot of the Beatles on the EMI stairs).

The fourth installment of the Macca FLOWERS tour is out: *DIRTY ITALIAN*

FLOWERS, The Paul McCartney Band, NML, PM 003; blank labels.

DISC ONE, Side A: 24 Oct 89, Rome? Figure Of Eight; 27 Oct 89, Milan: Got To Get You Into My Life, Ebony And Ivory, Maybe I'm Amazed, The Long And Winding Road. Side B, 26 Oct 89, Milan: The Fool On The Hill, Sergeant Pepper's Lonely Hearts Club Band, Can't Buy Me Love; 27 Oct 89, Milan: Things We Said Today

DISC TWO, Side C, Let It Be, Ain't That A Shame, Live And Let Die, Hey Jude. Side D: Yesterday, Get Back, Golden Slumbers, Carry That Weight, The End  
SOURCE: As listed above.

SOUND QUALITY: Good to very good audience tapes; the first cut which is slightly better and may be recorded from television.

COMMENTS: This is a domestic (Italian) double album with only sixteen songs on it, not all from the same show. This is definitely the most disappointing release so far, and is notable for the missed opportunity of including *All My Trials*. The front cover shows a photograph of a Hofner bass and artwork reminiscent of the World Tour art; the back cover has three photographs.

Last time you pointed out that *She Loves You* for (BBC) 5 Oct 63 and 21 Dec 63 are the same. This also turns out to be true for *She Loves You* for 13/20 Aug 63 and 10 Sep/24 Sep 63! (This is not too surprising as these pairs of shows were recorded in the same studios on the same days—why should they record it twice?)

Also, *I Want To Hold Your Hand* 21 Dec 63 sounds to me to be the same as 15 Feb 64. What do you think? [Yes.] If I'm correct, one would expect also that *Roll Over Beethoven* to be the same, yet the two are unquestionably different. Nothing can be said about *All My Loving*, since the 21 Dec 63 version is missing from the *Beeb* series (and everywhere else). Now who's gonna listen to all the other *Beeb* cuts to search for other similarities?

More on the *Beebs*: *Devil In Her Heart* on *YOUNGBLOOD* (*DYWTAS*) is not a BBC recording, but an excerpt from the commercial release. While I'm at it, there are two versions of this boot. The first one (Ruthless Rhymes) is reviewed in your book and dates back to June 78. Among its many reissues is a partially different version: *Too Much Monkey Business*, *Sweet Little Sixteen* and *Young Blood* have been replaced with the versions from the *BEAUTIFUL DREAMER* LP (notice that in doing so, the first TMMB is from *PGTB* 10 Sep, while

the second is from *PGTB* 11 Jul); The Hippy Hippy Shake has been replaced with the *PGTB* 30 Jul version from **BROADCASTS** (although here it is marred by annoying noises from some extraneous source); *Memphis, Sure To Fall* and *Crying Waiting Hoping* have been replaced with the Decca audition versions.

The second version I bought in Feb 84, and features an identical cover to the original issue. The matrix number is the same, the only difference being the labels, which are black (on my copy, at least). Since some tracks were lifted off of **BEAUTIFUL DREAMER**, which was released around Jan 82, this reissue probably dates back to either 82 or 83. Also, I'd like to point out that *Memphis*, on the RR version, is not from *Saturday Club* 5 Oct 63 (*DYWTAS*), but from *PGTB* 18 Jun 63, and this is the only place where the performance appears complete.

### Massimo Merigalli

A few minor corrections for *Fixing A Hole*:

**DON'T PASS ME BY.** This is the first CBM record ever produced and dates from 1973. Shalom records were produced by the same group, using the same matrices, in 1974 and 1975. Therefore, Disc Two cannot be a repackaging of the Shalom version, rather the opposite. **CHRISTMAS COLLECTION** by CBM and **BEST OF THE BEATLES AND JETHRO TULL** were produced more or less in the same period as **DON'T PASS ME BY**, so it's difficult to say which one was first. [My guess is that **THE BEST OF** was a mastering mistake, later corrected, which would make it the earlier one.]

**ARRIVANO I CAPELLONI.** As you suggest, this is the first pressing, dating to May 1985. The record was repressed by the same person and with the same matrix number in September 1985, using a different cover and title (**TEATRO ADRIANI**). There is no certainty as to the true location of the show, but we hope to have more data soon.

**MARY JANE.** This definitely is a repressing of CBM 3585. There has always been confusion between the CBM and TMOQ productions of this title (probably because of the wrong *Hot Wax* entry), and now is the time to clear it up. In Spring 73, CBM produced **THE NEVER RELEASED MARY JANE** (CBM 3585). In October 73, TMOQ produced **MARY JANE** (MJ 543), with the usual stamped cover, sticker and colored vinyl. This was not a repressing of the CBM; the track

listing is different and the sound quality is much better, so TMOQ used a different source tape. The first two pressings were done on colored vinyl, and both had the "pig" labels (TMOQs produced in 71-72 had only the "1" and "2" labels). After the second pressing, the title was changed to **SPICY BEATLES SONGS**, but the same matrix number was used (MJ 543), and the TMOQ catalogue number 710767 was introduced (some years later, Great Live Concerts copied the CBM **THE NEVER RELEASED...** under the title **MARY JANE**). Anyway, the CBM **THE NEVER RELEASED MARY JANE** and the TMOQ **MARY JANE** (aka **SPICY BEATLES SONGS**) are different records.

Regarding the song itself, your index lists the version on the CBM **SOME OTHER GUY** as being remix 5, but it is actually just the same version available throughout the '70s, although only one of the stereo channels is present.

**ONE, TWO, THREE, FOUR.** It is not possible that this record (released February 1983) was titled while thinking of the **EMI SESSIONS** project (1985).

### J.A.B.

I have seen the 53-minute video from which the Bonnie and Delaney **FALCONER** LP soundtrack is taken, George appears for the entire set of songs and the video clearly shows him plugged in and playing rhythm guitar, standing next to Eric Clapton (who plays lead). The difficulty of hearing George Harrison's guitar parts may be due to George and Delaney (apparently) both playing the same rhythm parts on most songs. By the way, the video is excellent and has been traded in limited circles. Billy Preston is not on keyboards as some previously suspected (Bobby Whitlock is)! [Okay. But why is Billy Preston mentioned when Delaney introduces the band? Perhaps he played on the other show?]

### Nell Hoffman

The unknown tv broadcast excerpt which opens **THE BEST OF TOBE MILO PRODUCTIONS** comes from a one hour tv special about the *Guinness Book Of World Records*. It was broadcast on NBC in the early spring of 1971 and was hosted by Flip Wilson. It had no connection with Wilson's own show, pre-dating his showing of *Mary Had A Little Lamb* video by about a year and a half, and has no connection with the other programs you mentioned as possible sources.

Regarding "...And the roof almost came down when..." After *The Ed Sullivan*

*Show* went off the air in 1971, after 23 seasons, Ed Sullivan remained with CBS to do a series of specials. The first, shown in October '71, was *The Sullivan Years*, a 90-minute retrospective of his Sunday night tv series, which included footage from the '64 and '65 Beatles appearances, as well as footage from Shea Stadium.

Ed Sullivan died in October '74, and in Jan '75 CBS did a tribute program by presenting *The Sullivan Years, A Tribute To Ed*, which was the 1971 special shortened to an hour with additional introductions by Dick Cavett (Cavett had just moved to CBS after his ABC talk show was cancelled; by 1977 he would be firmly established on PBS). This excerpt was taken from the 1975 show.

Hope this info helps. [I haven't been able to check these for exact dates yet because the Tucson Public Library, discarded their TV Guides from the early '70s.]

### Don Sauter

I'll betcha "Rode All Night" is an early title for *Giddy*, a McCartney tune recorded by Roger Daltrey on the **ONE OF THE BOYS** LP (1971). The chorus repeats the line, "Rode all night 'til I finally hit the daybreak." Also, I believe I hear uncredited Paul and Linda background harmonies on the recording. [Sounds good to me.]

Am I mistaken, or does the rock and roll oldies medley in the *Let It Be* movie actually start with a bit of *Rip It Up* before *Shake, Rattle And Roll*? In the same medley, it's interesting that Miss Ann pops up twice. Paul starts to sing Miss Ann at the same time John starts *Kansas City*. *Kansas City* wins out, and after that Paul gets to do Miss Ann.

Here are just a few of the questions I accumulated while reading Mark Lewisohn's fantastic *Recording Sessions* book. Maybe some *BBN* readers have some thoughts on these.

Mark Lewisohn (p.23) implies that the mono mix for *Please Please Me* came from a single take, while the stereo mix came from three different takes. This is the exact opposite of what I would have expected, since an edit is clearly heard before the last verse of the mono version. On the other hand, with all the editing for the stereo version, the flubbed lyric is still there. [There must be edits in the mono version too because the harmonica is only on edit pieces. One edit comes between the middle eight and verse three; another is just before the harmonica at the very end. 30 Nov should probably read "Mono mixing ... (from unknown take numbers)".]

P.44: I'll Cry Instead was recorded in two parts—Section A and Section B. Why



was it recorded like this? Does this have anything to do with the extra verse heard on the United Artists **A HARD DAY'S NIGHT** LP?

P. 58, 60: The Beatles are supposed to be spelling "NUJV" on the **HELP!** album cover. They're not really spelling anything. For example, George's arms are halfway between "N" and "R." [Party pooper!]

P.87: Strawberry Fields Forever, take 1, "...was recorded at 53 cycles per second so that it sounded faster on replay..." Wouldn't it have sounded slower played back at the regular 50 cps? [Yes. For general interest, synchronous motors—such as those presumably used in recording equipment—run at a more constant speed by keeping in step with the frequency of the ac power source. The frequency (the number of times per second the current changes direction—alternates) is measured in hertz (abbreviated Hz), which used to be called cycles per second, or cps. In the UK, ac operates at 50 Hz (60 Hz in the US). What this means to us is that a recording made at a tape speed of 53 Hz (cps) (53/50, or 106% normal speed) will, when played back at normal speed (50 Hz), be slower (50/53 = 94%) and sound lower (the faster or slower it plays, the higher or lower the pitch goes).]

P.68: There is no Hammond organ on **I'm Looking Through You**. I'd always thought the strident chords at the end of the verses were Hammond organ. I'm still not convinced they're not. [Me too, although it is buried well under the guitar (except for the fade). I definitely can't hear one in **You Won't See Me**.]

Try as I might, I couldn't figure out most of the tape speed variations shenanigans. For example, what is the net effect of the **I'm Only Sleeping** 56 vs. 47.75 vs. 45 vs. 50 puzzle on p.77? Seems to me that all we need to know are the tape machine speeds for the basic tracks, the superimpositions and the final mixing. Then we could easily figure out how much faster or slower what we hear is than the actual performance. Would anyone undertake to present this aspect of the Beatles' recordings clearly? [Assuming I understand Lewisohn correctly I'll try, but I may get lost in the math. The rhythm tracks were recorded (27 Apr 66) at 56 Hz (56/50 = 1.12 normal, or 12% fast). During overdubs (29 Apr 66), they were played back at 47.75 Hz, or 85.3% (47.75/56), thus slowing them down by about 15%. 85.3 X 1.12 = 95.5, so at this point the tape was running about 4.5% slow. John sang along to this, with the machine which was copying the rhythm tracks and taping his

live vocal overdubs operating at 45 Hz. When played back at 50 Hz, it would have sped it up by 11% (5/45). .955 X 1.11 = 1.06, and thus the net result of all this (aside from a cautionary tale about drug use in the work place) is that John's vocals were fast by about 11% and the rhythm tracks by about 6% (I think). This is exclusive of any manipulation done during further overdubs or mixing, of course.]

P.109: The dog whistle at the end of **A Day In The Life** was added at the disc-cutting stage. I assume, then, that we got a newly-created tone on the compact disc?

Just how many songs did the Beatles write in India? Lewisohn (p.135) says "at least a dozen." George Martin (p.163) says 32. Other books give other guesses.

The arithmetic (p.149) for extending the length of **While My Guitar Gently Weeps** doesn't work out: 3:53 X 50/42.5 = 4:24, not 4:53. Maybe the original recording was made at something other than 50 cps? [LRE notes: Well, let's see. 3:53 = 233 seconds; 50/42.5 = 1.17; 1.17 X 233 = 272 seconds = 4:32. Huh.]

I'm satisfied that there are records detailing the session musician activity, but how does Lewisohn know which Beatle played which instruments in a given song? For example, p.158 says that Paul overdubbed the lead guitar on **Honey Pie**. George gives John the credit for this in an interview in *Guitar Player* (Nov 87, p.95).

P.166 says that the **For You Blue** versions heard on the **GET BACK** and **LET IT BE** LPs are the same take. It's hard for me to believe the differences I hear can be explained by editing and remixing.

P.168: the single and LP versions of **Get Back** are from different takes recorded on different days. They are definitely the same, except for the the edited-on beginning and endings. Here's my theory on how Lewisohn may have been misled: Suppose the "coda" section of the single version (after the "oooooh," where the drums come crashing in) was recorded on 28 Jan 69. He recognized this and concluded the whole take was used for the single, when only the coda was saved and edited on to the main song recorded the day before. Just a guess. [Yes, the two takes are unquestionably the same (except for the chat and the coda, and the mix). I can't speak for Lewisohn, but I assume he was just repeating what was shown by the EMI logs. Your suggestion seems sound to me.]

P.169: Ringo holds up **Dig A Pony** to blow his nose. We see in the film it's actually to put his cigarette down, so who is

responsible for the "sniff, sniff?" [Actually, Lewisohn doesn't attribute the "Hold it;" but it's John, and it's he who sniffs; Ringo (no problems with his "enormous great hooter") just takes advantage of the break. George does the count-in, John calls "Hold it" (and sniffs, as he is about to start his lead vocals and doesn't want to start with a runny nose, probably caused by the cold weather) and Paul repeats the "Hold it!" a few seconds later. Ringo doesn't even have a microphone (for vocals). This wouldn't be the first time one of John's shouts was mistaken for one of Ringo's—remember "I've got blisters on my fingers!"?]

P.176: Angus McBean shot the **GET BACK** album cover. John said in his 1980 interview with Andy Peebles that he had Linda (Eastman or McCartney, depending on the date) shoot it. [John was talking about his concern over the quality of the Capitol reissues, and the **Red and Blue** albums in particular: "I made sure George Martin was there and I made sure they put that picture which I got Linda to take of the same pose as our first album..."]

What was the 4 Jul 69 overdub onto **Golden Slumbers/Carry That Weight?** (p.178)

Here is what I wrote Lewisohn regarding **Let It Be**: "P. 195. Just a little observation here. I've known for years that the two **Let It Be** versions were the same (See my severely edited letter in *Beatlefan*, Dec 87.). The thing that confused the day-lights out of me involved the very high harmony vocals on the song. While not sounding exactly like a female choir, the do sound impossibly (?) high for Beatles voices. Whenever someone would lambast Spector's overdubs, I would say, 'But the choir, or whatever it is, is more prominent on Martin's single.' I believe it when you say there is no choir on the song, but I am flabbergasted at how similar it sounds to the choir added by Spector to the other two songs. Were the George/Paul vocals tricked up electronically somehow? I defy anybody to find similar-sounding harmonies anywhere else in the Beatles' opus. (also, I find Martin's comment on p.197 about Spector's work on **Let It Be** very humorous.)"

Well, since then we've learned that the female voices are Linda's. This is stated in Paul's current tour program (p.12: "The first thing I ever did was with the Beatles. I sang harmonies on **Let It Be**. It was supposed to be me and Mary Hopkin, but she had to go home.") [Because of the way it's printed in the tour book—plain caps—it's ambiguous as to whether she's referring to

the song or the album. My guess would be the song, though.] I don't understand why this revelation hasn't made any ripples. It solves a big problem! Still, I'd like to know if Paul sneaked Linda onto the song, or if she participated in the 4 Jan 70 recording session but was uncredited, her presence not apparent to Lewisohn.

There is another serious problem, which I didn't mention to Mark, and that concerns Strawberry Fields Forever. According to Lewisohn, the famous edit between the simple version (take 7) and the scored version (take 26) occurs 60 seconds into the song, just after the line "Let me take you down." The problem is that the bootlegged versions of take 7 do not have that line at that point. Instead, they have "No one I think is in my tree." So, either the bootleggers have been fooling around, or there was more editing of the song than Lewisohn mentions.

[Here's my theory: when George Martin scored the orchestra, he reasonably arranged the piece so that it contained two verses (of equal length) and a chorus. However, when he went back to combine take 7 with take 26, he realized that John had sung an extra five lines in the first verse of take 7. Since these lines were also present in the first verse of take 26, he dropped them from take 7. This gave him three verses of equal length and a chorus, an agreeable symmetry.]

The famous edit occurs almost exactly one minute into the commercial version, with the "Let me take you down" line (the first line of the second verse) belonging to take 26. The edit therefore comes before it, not after it (although the orchestra is not mixed in until the word "going" of the phrase "'cause I'm going to").]

The second problem with SFF concerns the well-loved and time-honored story about how John asked George Martin to join the two versions together. Supposedly, it was a minor miracle that the two matched up tempo-wise after they were brought to the same speed (by speeding one up and slowing the other one down). My suspicion is that the basic performance by the Beatles was always in the same key and at about just the same tempo, and any variation in key between the two versions was simply the result of fooling with tape speeds. Under those circumstances, the tempos would have to match up when the different versions are brought back to the same key. I can't believe that when John asked GM to score additional instruments for the song, GM would tell him to

relearn his own song in a different key first.

GM has a hazy memory about this. On an episode of *The Lost Lennon Tapes*, he said "I wonder why... I can't remember why I put it in a different key, quite honestly, unless it was maybe because it suited the strings or the brass and made it more easy for them. I can't remember." He also refers to a half-step difference in pitch between the two versions, but the bootleg versions are separated by a whole step. For what it's worth, by recording take 1 at 53 cps, as noted by Lewisohn, the key would be changed downward by a half-step when played back at 50 cps (since 53/50 very nearly equals the twelfth root of two). Also, the released version is about 30 cents flat of the key of A-sharp (a cent is .01 of a semitone). [Well, you've lost me now. But can we be so certain that the bootleg versions are at the correct speed in the first place?]

### Glen Banks

Regarding last issue's mention of George Harrison writing a verse for *Hurdy Gurdy Man*, I'll go on record to say it's true. My source? Donovan himself. About two years ago I attended a Donovan concert at the Wilmet Theatre in L.A. Before launching into the song in question, he went into a long explanation which I'll paraphrase from memory. He was staying at the Maharishi's camp and had already composed most of *Hurdy Gurdy Man*, when George heard the song and said something like, "That sounds dead easy. Mind if I have a go at it?" Donovan said that he didn't mind and George produced the verse which was quoted in the last issue.

### David Schwartz

I just wanted to comment about *From Us To You* (The Swingin' Pig CD set) which was reviewed (listed?) in V3N6. I think the comment "a nice collection for casual listening, but hardly essential" does not do this set justice. Not everyone owns all fourteen Beeb LPs (or thirteen CDs—I don't think #14 is out on CD yet), and this set, also available on vinyl, is a great way to get one performance of almost every song The Beatles performed for the Beeb.

Nice for casual listening is what makes this a great Beatleg—you can listen and enjoy it as if it were a regular Beatles album. Some Beatlegs are excellent but not easily enjoyed casually—The Quarry Men stuff, for example, is not very good sounding and contains very rough performances, but is highly attractive for its historical significance. I find *From Us To You* very enjoy-

able and heartily recommend it as an excellent place to start (and enjoy) collecting and listening to the Beatles at the Beeb.

### Randy Hall

Regarding 4000 HOLES, THE BOYS, SGT. PEPPER OUTING and STRAWBERRY JAM—it seems you heard about these from Thom, who heard about them from me, who heard about them from a BBN subscriber who has them.

About *It's Gonna Be Alright* by Smyle—I found a reference to this in *Beatles Now* (Winter/Spring 83). Yoav Kuttner put together a radio series in Israel called *Magical Mystery Tour: The Beatles Story*. It featured the bed-in interview with *I Want You* (She's So Heavy), and also: "A very interesting item played on the series was a single that an Israeli Beatlefan picked up in England and which was supposed to be an outtake for the RUBBER SOUL session. Hillel Abramov, who supplied most of the rarities played on this series, found this single, which has two tracks, *She Means A Lot* and *It's Gonna Be Alright*, but bears no label or matrix number, but sounds very much like the Beatles. Since I'm not sure about its sources, I brought the record along and played it but told the story to the listeners as well, because the people who collect records can get conned with fakes and 'supposed' rarities, a thing that happens a lot with Beatles bootlegs, since no one controls the matter."

### Jim Breedon

Taking them one at a time:

4000 HOLES: I got this on tape from a friend in England about four years ago. I presume this does come from a bootleg LP, but his copy was from a tape as well. Side A: (1) *Nowhere Man/I'm Down* (Munich, 24 Jun 66, edited together to make a medley); (2) *All My Loving* (hi-hat version); (3) *Party Secombe* (WONDERWALL); (4) *I'll Bet You They Don't Play This Song On The Radio* (a hilarious Monty Python song, supposedly produced by George—but I doubt it very much; still, it's so funny that it's worth having); (5) *SFX* interview with Paul (UK tape magazine, April 82). Side B: (1) *The Word* (alternate version); (2) *What Goes On* (alternate version); (3) *Girl* (instrumental; these three are almost certainly outtakes); (4) *One Hand Clapping*; (5) *Jet*; (6) *Solly*; (7) *Little Woman Love*; (8) *Little Woman Love/C Moon*; (9) *Let Me Roll It* (all of these tracks from ONE HAND CLAPPING).

THE BOYS: This is where it becomes interesting. This I received from a friend in



Phoenix and, as far as I know (about 80% sure), he made this tape up himself. Side A includes BBC songs (Dizzy Miss Lizzy, I Feel Fine, She's A Woman, I Got A Woman, Johnny B. Goode, Honey Don't) and outtakes (That Means A Lot, Yes It Is [stereo], Shout! [from ATB] and Yesterday, which I assume is either from an acetate or a *Broad Street* outtake, maybe from the *Southbank* "Making Of" special). Side B: The Hippy Hippy Shake, I Forgot To Remember To Forget (both BBC), all of the music from *Pop Go The Beatles* for 18 Jul 63, and the A Day In The Life acetate.

SGT. PEPPER OUTING: The same outtakes as on FORETASTE, and does not include the authentic A Day In The Life.

And finally, STRAWBERRY JAM. Again, I'm 90% sure this is someone's own tape compilation. Side A: Strawberry Fields Forever (as on NOTHING IS REAL, with GM's intro); Side B: (1) Penny Lane (U.S. promo mix); (2) Baby You're A Rich Man (stereo—or so it says); (3) I Am The Walrus (with extra bars in the middle); (4) The Inner Light (stereo); (5) Across The Universe (NWF version).

So there you are. That's it for now. I'm going out for a pizza. [Make mine extra pepperoni, and hold the anchovies. This is a perfect example of how misinformation can spread. Jim sent the titles (on his list) to Randy, who told Thom about them, who printed them, and I copied them. Tsk. Sorry! Still, I'm glad we cleared that up.]

### Rich Hannon

In *Fixing A Hole*, "Making Sense Of The Early Television Appearances," you state that the 21 Nov 63 film from the Winter Garden Theatre, Bournemouth, as shown on the *CBS Evening News* was the first US mention of the Beatles. Well, I remember very vividly seeing the Beatles on the *CBS morning news* with Mike Wallace and the film was *not silent*. They were singing *She Loves You*; I remember because my father commented on the "Yeah, yeah, yeah!" as well as their hair. When I heard the song on the radio a couple of months later, I recalled that film clip. I wonder if it is possible that the morning news ran it with sound, and the evening news turned the sound off? [Maybe. I have another theory, too. There has always been some disagreement among sources as to whether the Bournemouth clip or the *She Loves You* from The Mersey Sound was the first US TV appearance of the Beatles. Maybe both were shown around the same time? But how to find out?]

Also, in the Summer of 1966 *Billboard*

magazine stated that the next Beatles album would be called SUICIDE. I remember this because they had just gone through the "butcher cover" deal and I thought, now this! I was relieved when REVOLVER came out.

Years ago (late 64 or early 65), my sister had a pen pal in England. In a letter he related seeing the Beatles in concert; on his list of songs performed was *Every Little Thing*. I remember because you couldn't buy that song here yet. It would be interesting to hear it live.

One last thing. I used to scour the east coast and Midwest radio stations for anything new on the Beatles. It was just days after the first playing of ABBEY ROAD that WKBW-AM in Buffalo previewed the GET BACK album. When they were playing it with "WKBW Exclusive!" voices-over, I also heard a Canadian station's call letters. WKBW was making a big deal about being the first "American" station to play these songs, so maybe they got them from a station up north. [I'll try to check this stuff, when I get the chance. Meanwhile, I did write to the dj at WKBW you named but never heard back.]

### Renato Facconi

Perhaps I can help you with the Wings' studio outtake "When I Was In Paris." I think that most of the titles given to outtakes are inventions of the person who hears it, and so this song is probably *Wild Prairie*. Just listen to the first line of the song, when Linda starts to sing, and I believe you'll agree.

Something else: the press conference on the LONDON & ROME 1989 CD/LP is not the one held in Rome for the World Tour on 24 October; instead, it is the one done in Rome on 15 Jun 89 to promote his new LP. Part of this interview was seen later, when Paul appeared on *Saint Vincent Estate '89*, a RAI1 show, when he performed *This One and My Brave Face* in front of an audience.

Regarding that "live" *The Long And Winding Road*: The tape is not from Rome's press conference, but is from a live show aired during McCartney's first show in Milano the night of 26 Oct 89, by an Italian radio network called Rete 105. Part of the show was in a studio in Milano where a local dj promised some live songs from the show. A second dj was at the *Palatrussardi*, and he tried to convince McCartney's crew to tape some songs live, to be aired. They said they couldn't and gave him the *Put It There* version of *The Long And Winding Road* instead. Back in the studio, the first dj didn't

understand clearly (it was a little confusing) and he incorrectly reported that the song had been recorded by McCartney in a studio in Rome, just for Italian fans. The interview was recorded backstage at the first Milano concert and was broadcast live; it is not from the Rome press conference.

### Brian Barros

I would like to point out an error in *Help!* Being a big Ringo fan, I like to see him get his due. The writing credits of the following songs are as follows (and not Lennon-McCartney, as you've written): *What Goes On* (Lennon-McCartney-Starkey), *Don't Pass Me By* (Starkey) and *Octopus's Garden* (Starkey). [Yucch in a bucket! I knew better, honest! There's a long (but not very good) reason why it happened, but it's still awful.]

### Allen Wiener

There are several formats in the series of UK discs with the McCartney London and Rome press conferences. The full recordings are on a 12-inch colored vinyl LP with full color front and back covers (recent tour photos of McCartney). The title on the front and spine is simply "Paul McCartney." The back cover adds: "Press Conferences Rome & London 1989." The catalogue i.d. (also listed on the spine) is BANDONTHE 1. The 7-inch (PM 7), edited version of the two press conferences is included with this LP on black vinyl, but it has also been released separately in at least three different colors (red, blue and orange). There is also a picture disc that has an edited version as well. BANDONTHE 1 does not appear on the 7-inch releases.

I have a feeling you've already reported this, but I recently picked up a bootleg Lennon 7-inch 33 $\frac{1}{3}$  EP called JOHN'S LAST SONGS (Shaved Fish Records, SF 80001). Side One has a home demo of (Just Like) Starting Over (demo take #3, with acoustic guitar and drum machine; copied from *THE LOST LENNON TAPES*, VOL. 2, from Episode 10), and the radio spots Lennon and Starr did for each other's LPs (WALLS AND BRIDGES and GOODNIGHT VIENNA). Side Two contains a home demo of *Make Love Not War* and a studio runthrough of *I'm The Greatest* (both also cribbed from *THE LOST LENNON TAPES*, VOL. 2 and faded a tad early; both from Episode 8).

### Eric Scheffel

Please answer two questions that have been nagging me for years. Does Paul in fact ask

sarcastically "Do ya?" after John says he hopes they passed the audition after Get Back (LP version), and just what is that mysterious noise/chatter at the end of the CONCERT FOR BANGLADESH? [Paul does say those words, but he doesn't sound very sarcastic to me, and it's impossible to be certain; with the time lapse between the two remarks, he might be talking to someone else. There are two voices, one of which is an engineer who announces "Bangla Desh, remix two," the other, George, seems to be saying over a studio monitor "(unintelligible; sounds like 'encarpies') that I crash, nobody's getting away" which, taken out of context like this, appears to make no sense whatever.]

### Ian Drummond

Along with many thousand other youngsters in the UK, I used to go to the cinema on Saturday morning. Odeon/ABC were the main networks then (early 60s). We'd watch cartoons, a serial (Flash Gordon, Batman, etc.), and between films there'd be live entertainment (tap dancers, singers, etc.). Just before the big film, we used to sing:

*We come along on Saturday morning,  
Greeting everybody with a smile.  
We come along on Saturday morning,  
Knowing that it's well worth while.  
As members of the Odeon Club,  
We intend to be good citizens  
When we grow up,  
And champions of the free.  
We come along on Saturday morning,  
Greeting everybody with a smile smile smile!  
We come along on Saturday morning,  
Greeting everybody with a smile smile smile!*

Rousing stuff, eh? [God, I love this job! Where else would I get this kind of information?! And speaking of which...]

### Arno Guzek

Just a few words from Denmark. Please notice the enclosed cutting from our biggest newspaper, *Ekstra Bladet* (14 May 90):

**WANTED: Sadistic Murderer Hunted In Denmark! Cut Swedish rock musician into pieces with chainsaw after gay rape!**

Well, who should get arrested for the first time in his life but Tony Sheridan (he looks a lot like the suspected killer). He had mug shots and fingerprints taken as well.

Here's the story: Tony played Copenhagen recently. His manager left town after

the show with Tony's passport, money, clothes—just everything—so Tony checked into a hotel, trying to figure out what the hell to do. In the morning papers, the (enclosed) story was printed and Tony was arrested by the police at his hotel, looking a little strange.

He was freed after his arrest. He went to the Irish embassy and got a new passport, but he still didn't have any money except the check for his show (which was made out to his manager). He called a paper, who didn't want to buy his story, and then he called me.

I had him play a couple of hours at a local bar for a handful of visitors. His fee was some ten Carlsberg Elephant beers (equal to about 25 of normal strength), and he played for two hours before catching a train home. We collected about \$150 to pay his bills.

Anyway, he remembered (and played twice) the song he did with Paul in 62. The story has been told a lot of times during the years—I think the first time was in the NME some time in 64—and I had Tony write I down:

*Tell me if you can  
Could there ever be another man  
Who loves you like I do?  
Tell me if you can.*

*Tell me if you care  
or is it just another love affair?  
I really wanna know.  
Tell me if you can.*

*There is something  
I wanna say to you.  
There ain't nothing  
I wouldn't do for you.*

This was never recorded, nor does he intend to do so. At the moment, he's composing new material for an album to be recorded in Spain with Spanish musicians this June. Strange how far he has come in the last five years: two albums done with Danish musicians, one with Germans and one with Italians; when touring, he plays with local friends. His normal fee is expenses plus 1000 DM (some \$600) with a band, and a little less when solo.

The chainsaw killer was later caught, in Hamburg at the Top Ten Club. Strange, eh?

Regarding George's rehearsals with Paul Simon for *Saturday Night Live*, I think this is the correct order: Here Comes The Sun, Homeward Bound, Bye Bye Love, Don't Let Me Walt Too Long, Yesterday, Rock Island Line.

Oriental Nightfish was originally recorded off Radio Luxembourg AM in the mid-70s. They also broadcast The Fool On The Hill and I Am The Walrus. The song

itself was recorded in Paris by Suzy and the Red-Stripes (Linda, Paul, Denny, Jimmy and Day Lutton) in Oct 73. There's a story in an early *Fun Club*—one of the issues that came folded in the A5 format, and not part of the usual numbering system.

*O Kristelighed* (A NIGHTMARE IS ALSO A DREAM) is not a Danish Christmas carol, although it is sung now and again in church. It was sung at the press conference when John was in Denmark at the Peace Academy, run by Aage Rosendahl. These days he works with the UN, and is still in touch with Yoko.

FALKONER: Danish tv recorded both shows, mixed them together and showed it a couple of days later. I was at both the concerts. Between the shows George and friends did Oh Happy Day over and over again, turning it into My Sweet Lord. I have been searching for years through the archives at the National station but haven't been able to find a tape of this, recorded by a journalist.

The message from Yoko on DOLL'S HOUSE: There were two interview discs done by EMI Toshiba in 1971 as promos, but they are not the source of this cut.

Regarding early line-ups for SESSIONS, I have a letter from a good friend (dated 29 Jan 79) which mentions: Leave My Kitten Alone, One After 909, If You've Got Trouble, Christmas Time (6:00), That Means A Lot, Come And Get It, Shake, Rattle And Roll, Rlp It Up, and Dlg A Pony. This was from a tape he had obtained in late 1978 (from EMI, not Capitol). While visiting Europe during 1980, he played the tape at the Dutch Beatles convention.

I met Alf Bicknell (the Beatles' chauffeur between 1 Oct 64 until the end of the 66 tour) at the Dutch convention last weekend and he sounded very reliable. All of the facts in his book *Baby, You Can Drive My Car* were written down at the time—only a few to start with, but a lot more later on. The book, co-written with Garry Marsh, is available from Number 4 Books, 47 St. George Avenue West, Wolstanton, Newcastle-under-Lyme, Staffordshire, ST5 8DF, UK.

### Jaochim Jacobsen

Regarding the May 1960 tapes: why do you list the artists as "The Quarry Men?" Only That'll Be The Day and In Spite Of All The Danger are by the Quarry Men. In April 1960, you can read in Lewisohn's *The Beatles Live!*, they were the Silver Beatles. The jacket photo from LIVERPOOL MAY 1960 is from the 10 May 60 Parnes audition; drummer Tommy Moore didn't show, so they played with Johnny Hutchinson. The



songs were taped during this period. [Right you are.]

It's not true that there are many unbooted tracks left from the May 1960 tapes. On p.38 of the book *This Was John Lennon, All About Him and the Beatles* (Moewig 6615, ISBN 3-8778-6619-2), you can see a photo of Ike Braun, a friend of the Beatles from the Hamburg days, with Paul's bass. He has only one unbooted song from this session: *The World Is Waiting For The Sunrise*. Other rumored instrumental and vocal tracks do not exist.

**LIVE IN HANOVER GERMANY, 1972:** I haven't heard the boot (or a tape) of this yet, but Wings never played in Hanover on 16 Aug 72. It was planned, but instead they played Düsseldorf. Am I the only one to notice this? I'm sending you some photocopies; you can read the city name and the locale: *Die Rheinhalle* (Hanover is not on the Rhine).

The correct title of "Too Many Cooks" is *Don't Ever Change (Too Many Cooks)* and the composers are Bond-Dunbar-Wayne. I got this from the author of the Rolling Stones "Black Book." Believe it or not.

**Yesterday**, from *The Music Of Lennon And McCartney*: Paul doesn't share vocals with Marianne Faithfull. The show edits together Paul's *Ed Sullivan* performance with Marianne Faithfull's. I've seen this.

The Star-Club tapes: There exists only one performance. It's Dec 31st/Jan 1st. Only on this day, Horst Fascher has said, did he sing two songs: for the last concert, which

starts the new year. **MACH SHAU, BEATLES VS. THE THIRD REICH**, etc. are *always* the same concert: the night songs, with the night announcements ("A special request for Ike" was originally said by Paul before *Till There Was You*, although in the commercial releases it appear before *Besame Mucho*; Ike specifically remembers that his girlfriend wanted to hear it). The official releases of the Star-Club tapes are edited and some chat is lost. Horst gave the time (some minutes before New Year's), which you can hear on the bootleg, but it's still the Dec 31/Jan 1 show. Other tapes do not exist. The second version of *I Saw Her Standing There* was not released, but an Austrian radio station played it 10 years ago.

#### Alison Fiddler

I'm almost sure that the song "Keep Right On To The End Of The Road" is the following (probably traditional) song. The words I remember are:

*Keep right on to the end of the road,*

*Keep right on to the end.*

*Though the way be long,*

*Let your heart be strong,*

*Keep right on 'round the bend,*

*Though you're sad and weary,*

*Still journey on,*

*Till you come to your happy abode.*

*I'll be there at the end of the road.*

It's often sung in music halls, so it should be documented somewhere.

Unfortunately I only know a rude version of "When I Was Young And In My Prime," along the lines that when the singer was young his penis used to stand up and

watch him clean his teeth; but, now that he is getting on, it watches him shine his shoes! It's a common little ditty, but I just can't remember the words at present. You'll be thinking I only know mucky songs!

#### Peter Gustenhooft

Why does everyone (including Mark Lewisohn) say that the *Get Back* single version is entirely different from the album version? The intro/outro are of course different, but the song itself? Certainly the same recording. [See earlier letter.]

The recordings from BBC programs *Top Gear* 26 Nov 64 and *Saturday Club* 26 Dec 64 (*I'm A Loser, She's A Woman, Everybody's Trying and I Feel Fine*) are identical! [See letter last issue.]

The first version of *From Us To You* on A PARLOPHONE REHEARSAL SESSION is not included on any BBC show I know of. On this version, John sings "From me to you" at the end. [Which no doubt explains why it wasn't aired.]

The appearance of *UNSURPASSED MASTERS* shows that only the intro count-in on the released version of *I Saw Her Standing There* is from take 9; all the rest is take 12 (but I suppose you've found that out already).

The version of *Memphis* on *YOUNGBLOOD* cannot be the same as on *BEEB* 7. John sings the lyrics in a different order! [See earlier letter.]

I'm not certain that *I Feel Fine* from the evening Paris 65 concert exists anywhere on record. On everything I know of, the afternoon performance is edited in.

## BEATLEG ADS ARE FREE TO SUBSCRIBERS!

**WANTED TO TRADE:** Ringo Starr second show Holmdel, NJ (the one Springsteen played at). Have lots of video to offer; many Springsteen rarities too. Eric Scheffel, 1616 Holly Blvd., Manasquan, NJ 08736.

**WANTED:** Any and all bootleg or rare Beatles solo CDs, records, tapes and videos. All reasonable prices accepted. Please send list to: Chris Guillon, 405 South Morrison Rd. Apt. 71, Muncie, IN 47304.

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**WANTED VERY BADLY:** *Club Sandwich*, issue #1. Will pay \$\$\$! Mike Sachetti, 162 Half Mile Road, North Haven, CT 06473.

**TRAVELING WILBURYS** outtakes on audio cassette now available from Lakeside Tapes. \$6 postpaid, money orders only! Lakeside Tapes, 2991 Greenwillow Drive, Atlanta, GA 30345.

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**UNRELEASED BEATLES (GROUP AND SOLO) RECORDINGS** for trade on cassette tapes. Send your list for mine. Greg Staigt, 6332 Thaxton Place, Fort Wayne, IN 46825.

**LET'S TRADE!** I have hours of unreleased Beatles and McCartney audio rarities for trade only. Looking for even more Beatle people to mail audio cassettes back and forth with—especially those with CD players! Send your lists/info + SASE to Ted Seigel, 7825 Ridge Road, Seminole, FL 34642. Let's do it!!

**PHOTOS** from McCartney's opening night in America, 11-23-89 at the L.A. Forum. This is a limited offer and from my private collection! 16 photos for \$39.95, shipping included. Allow 4-6 weeks for delivery. Send payment, cash or money order only, to: Hollywood Exposures, P.O.Box 2034, Rialto, CA 92376.

## MORE BEATLEG ADS ON PAGE 23!

**NOT FOR SALE!**  
**A Bootleg Retail Bootleg Catalogue, November 1975**

**NOTE: THESE RECORDS ARE NOT BEING OFFERED FOR SALE!** This is merely a reprint of an interesting document—to give you an idea what was available fifteen years ago, and at what prices—and the dealer has been out of this business for a long time. Anyone who tries to order any of these titles from us will be publicly humiliated in these pages! I mean it!

**GREETINGS:** This is the 12th edition of our underground catalog of collectors items not available on commercial discs.

Several months ago we suspended operations due to the fact that most of our suppliers had gone out of business. Even though over 100 titles have been deleted since our last catalog, we have found other alternate sources and so we are back in the biz. Unfortunately, nearly half the titles currently listed were obtained at inflated prices and are in VERY SHORT SUPPLY. Hence, our first price increase since our inception three years and eleven catalogs ago. SORRY...SORRY...SORRY...!

**ORDERING INSTRUCTIONS:** SINGLE LP'S: \$4.00 (unless otherwise noted)

**DOUBLE LP'S:** \$7.25 (unless otherwise noted)

**SOUND QUALITY RATINGS:** To the right of each title there appears a letter (A, B, C or D). That is the sound rating given that LP. If material from more than 1 source appears on an LP, and if the sound varies, then a rating precedes each new source. The system is as follows:

(A) EXCELLENT: vocals and instruments well balanced and clear. Typical of most FM (bbc, studio, concerts, concert hall remotes), tv and studio.

(B) GOOD: vocals and instruments not as well balanced, but both still clear.

(C) FAIR: muffled as a result of instruments and/or vocals mixing together. An overall weaker sound than (B).

(D) POOR: Weak overall sound resulting in either a muffled or piercing effect.

**NOTE:** Hiss or surface noise is a characteristic of ANY sound recording. It is minimal on the majority of these LP'S and does not hamper your enjoyment of the music. Please keep in mind that these are genuinely rare performances and have been presented in as good a manner as is possible considering the circumstances.

**IMPORTANT:** Pending federal copyright legislation may affect the availability of many or all of these recordings at the first of the year. Therefore, please get your orders in soon!!!

**BEATLES: "ATLANTA WHISKEY FLATS"** (A) twist and shout, you can't do that, all my lovin, she loves you, things we said today, roll over beethoven, can't buy me love, if i fell, i want to hold your hand, boys, a hard day's night, long tall sally (Hollywood Bowl, 2nd show 8/23/64)

**BEATLES: "BACK IN 64 AT THE HOLLYWOOD BOWL"** (A+) twist and shout, you can't do that, all my lovin, she loves you, things we said today, roll over beethoven, can't buy me love, if i fell, i want to hold your hand, boys, a hard day's night, long tall sally (8/23/64, the live album that was never released, made from Capitol records master tape. The finest live Beatles album in existence.)

**BEATLES "THE CHRISTMAS COLLECTION"** (A+) all fan club messages, 63-69. PRICE: \$6.00

**BEATLES "E.M.I. OUTTAKES"** (A) What's The New Maryjane? (stereo)/Penny Lane (with trumpet ending)/Blue Jay Way (Slightly different mix)/All My Lovin (with Cymbal intro.)/Sie Liebt Dich (she loves you sung in German)/(B) twist and shout, roll over beethoven, i wanna be your man, long tall sally, MEDLEY: love me do-please please me-from me to you, she loves you, i want to hold your hand, can't buy me love (Around The Beatles 5/6/64) \$4.50

**BEATLES "FIVE NIGHTS IN A JUDO ARENA"** day tripper, rock n roll music, she's a woman, if i needed someone, baby's in black, i feel fine, yesterday, i wanna be your man, nowhere man, paperback writer, i'm down (BUDO KAN HALL, TOKYO JAPAN 7/2/66) THIS IS BY FAR THE MOST BEAUTIFUL UNDERGROUND ALBUM IN EXISTENCE!!! IT HAS A FULL COLOR COVER (front & back). **FRONT:** THE BEATLES AS THEY APPEARED ON THE COVER OF "LIFE" MAGAZINE IN 1965. **BACK:** A PHOTO FROM THE CONCERT ITSELF. IT IS ON THE DEWERT LABEL AND IS EXCELLENT QUALITY. THIS ALBUM IS A MUST FOR THE BEATLE COLLECTOR! PRICE: \$6.00. SUPPLIES ARE VERY LIMITED!!!!

**BEATLES "FOREST HILLS ???"** (B-) Ed Sullivan intro., i feel fine, dizzy miss lizzy, lucille, help, i'm down, baby's in black (65, location unknown)/(B+) i saw her standing there, from me to you, money (Europe, 63, location unknown)/(A) day tripper, we can work it out (Hullabaloo, 65, dubbed) PRICE: \$5.50

**BEATLES "GET BACK SESSIONS"** (A) one after 909, the walk, don't let me down, dig a pony, i've got a feeling, get back, for you blue, teddy boy, two of us, dig it, let it be, the long and winding road (outtakes 69)

**2-LP THE BEATLES "HARD DAYS NIGHT"** (A) complete sndtrk

**BEATLES "HAVE YOU HEARD THE WORD"** (A) have you heard the word (alleged last Beatles recording 1970, including bee gees personnel, from "fut" 45)/i forgot to remember (62 outtake)/(A) twist & shout (swedish tv "drop in" 10/23/63)/(A) roll over beethoven (kaiserkeller club, hamburg 63)/(A-) lucille (BBC 63)/(A-) dizzy miss lizzy (bbc 64)/(A) long tall sally (studio with dubbed in screaming)/(A) you really got a hold on me, long and winding road, cha cha, boogie piano, i me mine, besame mucho, octopus garden, don't let me down (let it be sndtrk. with dialogue)

**2-LP THE BEATLES "HELP"** (A) complete sndtrk

**BEATLES "HEY JUDE AND TOP OF THE POPS"** (A) hey jude (Hogg film, 68)/(A) revolution (rock n roll circus 12/11/68)/(A) long tall sally, interview, hard day's night, things we said today, (BBC, "Top Of The Pops" 3/64, better quality than on Mary Jane lp)/(A) shout (Murray The K Fan Club Record)/(A) people say, i'm walkin (from Tip Records 45 by John & Paul, authenticity is debatable as songs are credited to Szigeti & Lichterman)

**BEATLES "I FORGOT TO REMEMBER"** (A) i forgot to remember to forget (outtake 62)/(A) love of the loved (decca audition,



1/62). (C) lend me your comb, carol (radio luxembourg 62)/(A) i got a woman (Lennon outtake 64)/(D) a shot of rhythm and blues (Sweden 10/63)/(A) hippy hippy shake, lucille, i got a woman, glad all over, i just don't understand, slow down, please don't ever change, ain't nothing shakin but the leaves on a tree, lonesome tears in my eyes, everyone wants someone, i'm gonna sit right down and cry, crying waiting hoping, to know her is to love her, bound by love (BBC, 63) PRICE: \$6.00 22 songs on 1 lp

**BEATLES "LAPS OF THE GODS"** (A) have you heard the word (alleged last Beatles recording 1970, including Bee Gees personnel, from "Fut" 45)/(B) don't let me down, there were the days, cottonfields (Acoustic shorts, Lennon during interview, 70)/(A) now or never, hey jude (Hogg film, 68 first broadcast on D. Frost)/(A) long tall sally, interview, things we said today, hard days night (Top of the Pops 3/64 with Brian Matthew)/(A) dizzy miss lizzy, you really got a hold on me, roll over beethoven, all my lovin, i wanna be your man, from us to you (BBC)

**2-LP THE BEATLES "LET IT BE"** (A) complete sndtrk

**BEATLES "L.S. BUMBLE BEE"** (A) l. s. bumblebee (alleged lennon-mccartney comp. — released by cook and moore)/(B) all you need is love ("our world" tv 6/25/67, with dialogue)/(B) hey jude (rehearsal, '68, "experiment in tv")/(A) love of the loved (decca audition, 1/62)/(A) yesterday (ed sullivan, 9/12/65, taped 8/14/65)/(A) maxwell's silver hammer, two of us—fast, oh darling, suzy parker, one after 909, i got a feeling, across the universe, i dig a pony, don't let me down ("let it be" sndtrk. with dialogue) \$4.00

**BEATLES "LIVE IN ANYTOWN"** (A) if i needed someone, day tripper, yesterday, nowhere man, paperback writer, (Tokyo, 7/2/66)/(A) twist and shout, you can't do that, all my lovin, she loves you, things we said today, roll over beethoven, can't buy me love, if i fell, i want to hold your hand, boys, hard day's night, long tall sally (2nd show, Hollywood Bowl 8/23/64) PRICE: \$5.00

**2-LP THE BEATLES "MAGICAL MYSTERY TOUR"** (A) complete sndtrk PRICE: \$5.50 (overstock)

**BEATLES "MEAN MR. MUSTARD"** (A) mean mr. mustard (short studio vocal mixdown)/(B-) all together on the wireless machine, bye bye bye (69 outtakes)/(B) step inside love (Paul, Acoustic outtake of song written for Cilla Black)/(C) peace of mind (67 outtake retrieved from Apple trash can in 70)/(A) soldier of love (63 outtake played to E. Sullivan via transatlantic phone in 64)/(A) i'll be on my way (BBC, John and Paul, late 62)/(A) what's the new maryjane? (Lennon outtake, 67)/interview/(A) the way i feel about you, if you can't get her, boys, kansas city, people say, i'm walking (PETE BEST 63-66) PRICE: \$5.00

**BEATLES "MELBOURNE AND WASHINGTON, 64"** (B) roll over beethoven, from me to you, this boy, i saw her standing there, all my lovin, i wanna be your man, please please me, till there was you, she loves you, i want to hold your hand, twist and shout (Wash DC Col 2/11/64) (A-) i saw her standing there, you can't do that, all my lovin, she loves you, till there was you, roll over beethoven, can't buy me love, this boy (Australia, 7/16/64, many raps, FM) 19 songs on 1 lp PRICE: \$6.00

**BEATLES "MORE GET BACK SESSIONS"** (A) maxwell's silver hammer, besame mucho, two of us, one after 909, shake rattle & roll, get back, i dig a pony, boogie piano, suzie parker, i dig a pony, paul raps (let it be sndtrk)

**BEATLES "ON STAGE IN EUROPE"** (b) rock n roll music, baby's in black, nowhere man, yesterday, i feel fine, i'm down (Hamburg 7/66)/(A) i saw her standing there, from me to you, money, roll over beethoven, you really got a hold on me, she loves you, twist and shout (Sweden, "Drop In" TV 63)/(A) day tripper, we can work it out (Hullabaloo, dubbed)

**BEATLES "PARIS"** (B+) i feel fine, twist & shout, she's a woman, ticket to ride, can't buy me love, i'm a loser, i wanna be your man, hard day's night, baby's in black, rock n roll music, everybody's trying to be my baby, long tall sally. 2 complete concerts from Sports Stadium 6/20/65. 23 songs on 1 lp PRICE: \$6.00

**BEATLES "RENAISSANCE MINSTRELS #1"** (A-) from me to you, twist and shout, this boy, i saw her standing there, i want to hold your hand, please please me, all my lovin, she loves you #1 and 2 (Ed Sullivan 2/9, 2/15, 2/23/64)

**BEATLES "RENAISSANCE MINSTRELS II"** (A) the walk, teddy boy, two of us, i've got a feeling, long and winding road, for you blue, i dig a pony, don't let me down, let it be, get back (outtake 69)/i'm down, instant karma (takes)/across the universe (from Nat. wildlife Fed. lp and different from Apple lp version)

**BEATLES "SHEA STADIUM 65"** (B+) i'm down/interview/twist & shout/i feel fine/dizzy miss lizzy/ticket to ride/act naturally/can't buy me love/baby's in black/a hard day's night/help/i'm down (8/15/65, Shea Stad., N.Y. with Murray the K, E. Sullivan, Brian Epstein, from TV)

**BEATLES "SHOUT"** (A) shout (Around the Beatles TV, 5/6/64)/(A) some other guy (Cavern, 8/62)(C) johnny b. goode, memphis, you really got a hold on me (BBC, 63)/(B) she's a woman, everybody's trying to be my baby, rock n roll music, i feel fine, ticket to ride (Paris, Sports Stadium 2nd show 6/20/65)/(B) yesterday, nowhere man (Hamburg, Germany 7/66) (A) till there was you, i want to hold your hand (Wash, DC Col. 2/10/64)/(A) this boy, all my lovin (Sullivan)

**BEATLES "STUDIO SESSIONS #1 & #2"** (A-) do you want to know a secret, you really got a hold on me, hippy hippy shake, misery, money, till there was you, from me to you, roll over beethoven, love me do, kansas city, long tall sally, please please me, she loves you, words of love, devil in her heart, anna, money, there's a place, honey don't, chains, i saw her standing there, i'm sure to fall, lucille, boys (BBC, 63) 24 songs on one lp. PRICE: \$5.50

**BEATLES "SUPERTRACKS I"** (A) have you heard the word (alleged the last Beatles recording, 70, including Bee Gees personnel, from "Fut" 45)/(A) L S bumble bee (alleged Lennon-McCart. composition, released 67 by Cook & Moore)/what's the new mary jane? (67 Lennon outtake, longer & clearer as opposed to that on lp of the same name)/(A) you really got a hold on me, maxwell silver hammer, besame mucho, shake rattle & roll (let it be sndtrk with dialogue)/(A-) you really got a hold on me (Swedish TV "Drop In" 10/24/63)/(A-) crying waiting hoping (BBC 63)/(A) teddy boy (69 outtake)

**BEATLES "SUPERTRACKS II"** (first three songs at slightly slow speed) (A) let it be (from acetate of original get back lp, 69)/(A) dialog, rain, paperback writer (taped in England for broadcast on Ed Sullivan 8/66, not live)/(B) dialog and medley of songs from hard day's night and help sndtrks/(A) get back (let it be sndtrk)/(B-) peace of mind (67, retrieved from Apple trash can 70) PRICE: \$5.00

**2-LP BEATLES "SWEET APPLE TRACKS #1"** (A+) old hillbilly way, house of the rising sun, commonwealth, get off, hi ho yakety yak, jam, for you blue—instrumental, let it be, suzy parker, i got a feeling, get back, immigrants, get back, don't let me down 1 and 2, two

of us (fantastic quality studio rehearsals from Jan. thru June, 1969 with lots of dialogue and jamming. None of these versions available on other lp's and many are in infantile stages of development or totally rearranged with different lyrics) PRICE: \$7.50

**2-LP BEATLES "SWEET APPLE TRACKS #2"** (A+) i threw it all away, mama you've been on my mind, untitled, let it be, i me mine, one after 909, i got a feeling, norwegian wah wah—short, she came in through the bathroom 1, 2 & 3, shakin in the 60's, everybody's rockin tonight, be bop a lula (same source as #1) PRICE: \$7.50

**BEATLES "TOKYO"** (A) day tripper, paperback writer, if i needed someone, nowhere man, yesterday, rock n roll music, can't buy me love, baby's in black, i feel fine, i'm down, she's a woman, i wanna be your man (Budo Kan Hall 7/2/66, TV)

**BEATLES: "VANCOUVER 64"** (A) twist and shout, you can't do that, all my lovin, she loves you, things we said today, roll over beethoven, can't buy me love, if i fell, i want to hold your hand, boys, a hard day's night, long tall sally (8-64)/ (A-) she loves you, things we said today, roll over beethoven, can't buy me love, if i fell, i want to hold your hand, boys, a hard day's night, long tall sally (Hollywood Bowl, 8/23/64) PRICE: \$3.50 (overstock)

**JOHN LENNON "DAY TRIPPIN WITH HENDRIX"** (C) day tripper (Lennon & Hendrix 67, guitar dominates, muffled)/ (A) what's the new maryjane (outtake 67)/ (A) give peace a chance, luck of the irish, attica state (Dutch TV)/ (A) imagine, give peace a chance (Jerry Lewis telethon 72) PRICE: \$5.50

**JOHN LENNON: "ONE TO ONE/ANN ARBOR"** (A) mother, imagine, come together, give peace a chance (Willowbrook One to One Concert, evening show Mad. Sq. Gdn. N.Y. 8/30/72 FM and TV)/ john sinclair, attica state, sisters oh sisters, luck of the irish (benefit)

**PAUL MCCARTNEY "JAMES PAUL MCCARTNEY"** (A) big barn red, little woman love, the mess, maybe i'm amazed, long tall sally, gotta sing gotta dance, live and let die, medley: i'm a bluebird, michelle, heart of the country, uncle albert admiral halsey, yesterday (tv, 4/16/73, with "wings")

**PAUL MCCARTNEY "SCOTLAND 73"** soilie-unreleased song, big barn red, when the night, wild life, seaside woman, little woman love, c moon, live and let die, maybe i'm amazed, my love, go now, say you don't mean it, the mess, hi hi hi, long tall sally (5/23/73)

THE FOLLOWING LIST OF ALBUMS ARE OUT OF PRINT AND NO LONGER AVAILABLE. MANY HAVE NOT BEEN AVAILABLE FOR OVER A YEAR AND MORE. IN MOST CASES ONLY A FEW COPIES OF EACH TITLE ARE AVAILABLE (between 3 and 10). PLEASE ORDER THESE TITLES IMMEDIATELY!!! ALSO LIST ALTERNATES OR SPECIFY A REFUND IN CASE A TITLE IS NOT AVAILABLE.

beatles/stones—BATTLE (b-sullivan, 65/s-outtakes) \$6

harrison—CHICAGO, 75 \$6

mccartney—LEEDS, 73 \$6

## Once more, says John, and George sings for the 28 millionth time

Recording Not Guilty (7 Aug 68, EMI)

Reprinted from the London Sun, 12 Aug 68.

by Allan Hall

The car swung into the drive of the recording studio in St. John's Wood (don't ask me why there should be recording studios in the middle of this fat suburb on London).

The girls lolling on the pavement alerted each other and exchanged guesses about the identity of the new arrivals.

It was 10 o'clock at night and neither I nor any other member of the entourage I arrived with looked like a Beatle.

The crowd were unlucky. The Beatles had arrived at seven. They didn't leave till four the next morning, by which time the St. John's Wood street was empty.

There are some who think it is worth staying until four to catch a glimpse of the Beatles. The trouble is that when they are on their recording sessions you can't rely on them finishing by four

### Chaos

Sometimes it can be six o'clock. It was the other morning. They had tired themselves out. Certainly they had tired out the technicians.

Does this perhaps exaggerate the scene—is it as difficult as all that? I was there. I now report it.

Time for the commercial: my grateful thanks to Mr. Lennon, Mr. McCartney, Mr. Harrison and Mr. Starr for having me there. They have in the past steadfastly refused to have outsiders at their recording sessions—except that in this case they were prepared to let the Sun in.

They are quite right, of course. It is not the same with somebody sitting there scribbling notes about the scene, trying to impose a form on something that is entirely free-form and joyously chaotic.

From time to time one of the several million relatives the quartet have among them is allowed in, but that is keeping it in the family.

The studio the Beatles use in St. John's Wood belongs to E.M.I. (for whom the Beatles recorded until they formed Apple Records; the first breathlessly-awaited single will be out sometime

this month).

Outside the studio there is a bit of oo-ing and aah-ing from the girls as the Beatles' aides go in. Apple men tend towards the freakish in their tailoring.

### Contrast

Paul has just come up from the studio floor to the control room and is neatly dressed (by Beatle standards, he has had an army haircut). He is wearing a conventional shirt, no tie, well-cut trousers and the most glaringly discreet shining hand-made brown shoes I have ever seen.

John Lennon, by contrast, is wearing casual white shoes, white socks, black trousers that might fit somebody else better and an orange shirt with a black sleeveless cardigan over it.

His hair is long and a bit lank and behind those steel-rimmed glasses he looks poised to say something droll.

He is sitting at a formidable console, manipulating a button which enables him to speak to George Harrison, in a box on the studio floor, having sung for the 27 millionth time a song of his own composition.

Ringo, in jeans, is sitting next to the console. He is not saying much but his eyes have an awareness that makes me think he is a partner to be reckoned with.

The Beatles did the instrumental backing in the previous two days. The tape of it is being played over and over again and George is singing his words on top of it.

Four times I have heard him sing the song. "It's getting better all the time," says George Martin, the recording manager.

Mr. Martin appears to be paying little attention—even reading the paper—but evidently is missing nothing.

He is deliberately detached. He once said to me that he is now redundant—the Beatles have learned so much about the art and technique of a record.

But he starts the session with them and he finished with them—whatever the hour of the morning. He appears to leave everything to them, but his role psychologically is essential, I



would think. He is very much the master of music.

George, in the box on the studio floor, has finished the song once again and shows no sign of impatience. It is taken for granted that he is going to have to sing it a hundred times more and he still sounds appallingly keen.

He is, however, getting slightly lost in the repetition: "Just a minute, did I sing the same verse twice there?" He did.

Up at the console, John is encouraging.

"It's great," he says, as Liverpool as George. "Like singing through a deaf aid." But he really means it—"It's coming," he says, "It's coming."

### Keen

George Harrison has been through the same song yet again and then wants to hear the playback. "It sounds a bit low, you know, to me."

George Martin points out that George is having difficulty enough with the falsetto bit, never mind putting the song up a key.

John relays the message down to George and burns a cigarette from somebody.

George Harrison is down there on the studio floor contemplating the 28millionth repeat. The extraordinary thing is that I am still enjoying hearing it.

Somehow John and Paul have drifted down there and are going through fragments of the song in their own idiosyncratic ways.

"One more time," says John with a great big swinging American voice. He means three thousand more times and the insistent beating background is played back again for George to sing.

John and Paul, both of whom have a much more facile falsetto, are now heard contributing a fragmentary obbligato. It sounds good and next time and the next time after that they are coming in more and more.

Martin is now at the console in the control room and says: "When you're singing together you're all coming through loud and clear, equidistant. Is that the way you want it, not George in front?"

### Perfection

"Yeah," says John. And he faintly mocks Martin with the repeat of Martin's word. "Yeah, equidistant." George Martin smiles.

George fluffs the next one and says sorry. John, waiting for the new start, sings quietly: "Sorry, I said I'm sorry" to the tune of Colonel Bogey. Paul jumps to the piano to accompany him.

They may be perfectionists to the point of insanity but they seem to be enjoying it.

Round about midnight I ask George Martin what is emerging from the bewildering variations George, John and Paul have worked on the song. There is no saying at this stage.

George wrote the song and might find the obbligato contributed by John and Paul is good.

He might on the other hand think it's not what he meant the song to be about.

"He knew himself that it wasn't right at first," says Martin. "He didn't need the other to tell him. Especially with a stranger here."

Meaning me.

The pace seems absurd, but the Beatles like it that way.

John had so many ideas for songs, Paul that many. George had a few, and roughly it looked as if there were 32 to record from which some sort of long-player will emerge.

I suppose the song I was hearing recorded was played nearly 200 times through the session. Nobody yet knows whether it will eventually be heard.

A young engineer called Ken Scott sat fiddling the knobs of the console, regulating the sound here and the sound there, showing no sign of fatigue. "It's really only a big tape-recorder," he said. I was greatly impressed. He could well have been captaining a yellow submarine.

### Silent

In the corner was a blond-haired boy who never said a word. Just recorded every time and they played it back.

The Beatles had had enough by four in the morning. On that boy's soul, I thought, must be engraved this song.

But he went out whistling *A Hard Day's Night*

## BEATLEG ADS ARE FREE TO SUBSCRIBERS!

BOOKS WANTED: *Beatlemania Hits The Big Wigs* (Stan Fine), *The Beatles* (Aram Saroyan), *The Music Of The Beatles* (Martin E. Horn), *The Beatles: A Musical Evolution* (Terence J. O'Grady), *The Beatles Press Conference* (Rick Friedman), *The Apple Family Tree House* (Thomas J. Meenach), *The Great Beatle Rip-Off* (Bob Sullivan). FOR SALE: *Up The Beatles' Family Tree*, 1966 UK booklet, original, mint, \$20 US. Chris Maddock, 12 Dewrang Street, Cardiff, NSW 2285, Australia.

WANTED: Disc or cassette of The Beatles: **DANMARK & NEDERLAND**. Also the disco mix of *Twist And Shout*. Guy Aversa, 805 Hershey Avenue, Monterey Park, CA 91754.

HELP! Belmo will trade for good VHS video of Paul in LA (27 Nov 89). Must include Stevie. Also want audio of Paul singing *Jingle Bells* at the NY shows. Also Paul in Seattle (29 Mar 90). Finally, who has audio of Red Temple Spirits (an LA band)?

COLLECTOR has unreleased jam from **ALL THINGS MUST PASS** sessions. Will trade only for other **ALL THINGS MUST PASS** rarities. Write to: Collector, c/o Belmo Publishing, P.O.Box 91456, Anchorage, AK 99509.

TAPES of Paul's tour available for trade; also available is a copy of **THE GET BACK SESSIONS**, original TMOQ BGB-111 RI, first pressing on colored vinyl. Massimo Meregalli, V.D. Balbiano, 27/M, I-10051 Avigliana (Torino, Italy).

McCartney: Toronto Skydome, 7 Dec 89. Complete show on cassettes: \$20, postpaid. Money orders only. R. Lukas, P.O.Box 133, Dept. BBN, Port Credit, Ontario, L5G 4L7, Canada.

ORIGINAL, ONE-OF-A-KIND PHOTOS: Ringo, McCartney, Harrison, Stones, Who, Michael Jackson, Sting, Clapton, Madonna and more! Everyone from New Kids to Metallica. Glossy 8X12 originals, only \$15 each. For info, write: Nick Charles, P.O.Box 11014, Beverly Hills, CA, 90213. Tell Nick Belmo sent you.

WANTED: does anyone have, or know anyone who has, the audience tape of the 24 Aug 89 95-minute free concert Paul gave at the NYC Lyceum? No more than two generations from the master. I know this exists! I am also looking for Starr and McCartney soundboards or audience tapes, no more than two generations from the masters. Will buy or trade. Darren M. Nemeth, 1914 North Charles, Saginaw, MI 48602.

HELP! Where can I purchase a video of Paul's performance at the Lyceum last August? I don't want the press conference but the evening performance—I was lucky enough to be there and would love to get a copy of that show! Tom Clifford, 200 Holcomb Street, Simsbury, CT 06070.

WANTED: Apple collectibles, such as dartboards, wrist watches, matches, etc. Will pay \$! Jeff Butcher, 24748 Roosevelt Court Apt. 347, Farmington Hills, MI USA 48331.

# Listen To This Newsletter.

## Belmo's Beatleg News

Volume 4 Number 4

### contents

#### REVIEWS

|                           |   |
|---------------------------|---|
| VENUS                     | 1 |
| MARS                      | 2 |
| ROCK SHOW                 | 2 |
| THE BEATLES               | 2 |
| It's Now Or Never/Yvonne  | 2 |
| "LIVE RARITIES"           | 3 |
| KNEBworth 1990            | 3 |
| THE MAC ATTACK            | 3 |
| HANDLE WITH CARE          | 4 |
| TRAVELING WILBURYS VOL. 2 | 4 |
| TRAVELING WILBURYS TAPE   | 4 |
| NEWS & STUFF              | 6 |

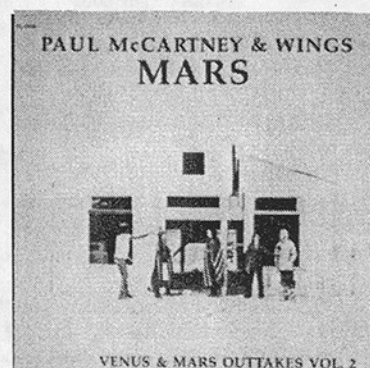
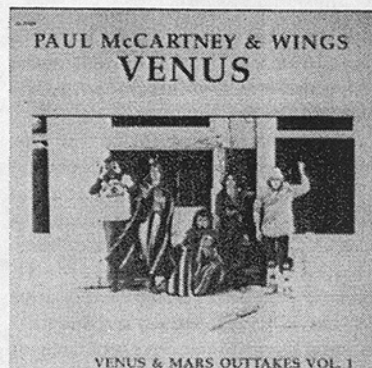
### read me

Well, not only are we late again, but we're only about half here! After fitting in the reviews, news and Mark Lewisohn's information, we had absolutely no room for letters, Beatleg ads or any of the other stuff! That means the next issue will be chockablock with these and more reviews than you can shake a ticket. We've got a zillion new (?) Starlight pieces to look at, and an 8-CD Lennon set, as well as a few odds and ends we've been avoiding because they looked too much like work. Believe me now and listen to me later, you won't want to miss it!

Meanwhile, I would love to hear from anyone in other countries who might be interested in trading 6-hour NTSC/VHS tapes of local television programs: news, movies, soaps, game shows, commercials, kidvid, adult-oriented, sitcoms, etc., with a view toward the appreciation of cultural diversity. All languages and cultures welcome!

### indicia

Belmo's Beatleg News is published by Storyteller Productions, P. O. Box 77513, Tucson, AZ, USA 85703, and is supported entirely by flying buttresses. All material has been written by L.R.E. King unless otherwise noted, and is © by the respective writers/artists. You can reach L.R.E. at the above address, or Belmo at P.O. Box 160, Newport, KY 41701. Why did he move? Oh, just don't ask. Bootleg recordings such as those discussed in this publication are illegal, and neither the authors nor Storyteller Productions wish to encourage anyone to purchase, manufacture, distribute or sell such recordings. We also wish to emphasize that we cannot supply you with, nor advise you on how to locate, such recordings.



### VENUS and MARS are all right

#### VENUS

Paul McCartney & Wings  
Starlight Records, SL 87039

B&w jacket with song titles on the back; labels are generic Starlight.

#### Side A

**Venus And Mars** (McCartney) (1:24)  
instrumental w/studio chat; clean ending.

**Rock Show** (McCartney) (5:21) w/  
studio chat & count-in; same basic rhythm  
tracks, but different lead vocals; no lead  
guitar or backing vocals; prominent piano;  
clean ending.

**Love In Song** (McCartney) (2:53) w/  
count-in; same basic rhythm tracks and lead  
vocals; no orchestra, slightly different per-  
cussion.

**Letting Go** (McCartney) (5:24) same  
basic rhythm tracks and lead vocals, but  
about one minute longer at the fade (cor-  
rected for speed); no brass, backing vocals,  
rhythm guitar or lead guitar solo; more  
organ.

#### Side B

**Venus And Mars—Reprise** (McCart-  
ney) (1:45) w/count-in; basic rhythm tracks  
and vocals; no synthesizers or backing  
vocals; clean ending.

**Medicine Jar** (McCulloch-Allen)  
(3:05) basic rhythm tracks and lead vocals;  
no backing vocals or high lead guitar; shorter  
than the cv, and with a clean fade.

**Listen To What The Man Said/Treat  
Her Gently—Lonely Old People/Cross-  
roads Theme** (McCartney/Hatch) (8:19)  
linked here as one piece, w/count-in; same  
rhythm tracks, but with no spoken intro; no  
backing vocals, orchestration or horns;  
**Listen To What The Man Said** has heavy  
electric piano and different lead vocals;  
**Treat Her Gently—Lonely Old People** has  
the same lead vocals; **Crossroads Theme**  
ends early, but is otherwise the same.

#### SOUND QUALITY

Very good to excellent stereo; a noticeably  
*continued...*



noisy pressing, but not enough to spoil the material. The source tape was rough in spots and too fast.

## MARS

Paul McCartney & Wings  
Starlight Records, SL 87040

B&w jacket with song titles on the back; labels are generic Starlight.

### Side A

**Venus And Mars** (McCartney) (1:25) w/count-in and clean ending; rough mix of the cv.

**Rock Show** (McCartney) (5:28) w/studio chat, clean intro and ending; a rough mix of the cv; slight difference in backing vocals (on the "Oy"s) and one extraneous remark ("Yeah, okay.") in lead vocals toward the end.

**Love In Song** (McCartney) (3:04) w/studio chat ("Okay; one more, right away. This is the one."), count-in and clean intro; rough mix of the cv, but some different percussion.

**You Gave Me The Answer** (McCartney) (2:10) rough mix of the cv.

**Magneto And Titanium Man** (McCartney) (3:14) rough mix of the cv.

**Letting Go** (McCartney) (4:25) rough mix of the cv.

**Medicine Jar** (McCulloch-Allen) (3:27) rough mix of the cv, with slight differences in vocals, guitar and echo effects—most noticeable toward the end.

### Side B

**Venus And Mars—Reprise** (McCartney) (2:08) rough mix of the cv.

**Spirits Of Ancient Egypt** (McCartney) (3:04) same rhythm tracks, but a completely different lead vocal.

**Call Me Back Again** (McCartney) (5:03) w/riffs (Octopus's Garden?) and count-in; same rhythm tracks but with a spoken line at the start (Paul: "I knew I was walking down the road, because I was walking...") and no backing vocals until the first chorus; about 15 seconds longer.

**Listen To What The Man Said** (McCartney) (4:03) rough mix of the cv; with clean ending

**Treat Her Gently—Lonely Old People** (McCartney) (4:23) rough mix of cv, with clean intro; more lead guitar.

**Crossroads Theme** (Hatch) (0:57) rough mix of the cv; fades in; does not have "Thus they split" at end.

**Lunch Box—Odd Sox** (McCartney) (3:51) w/count-in; rough mix of cv.

### SOUND QUALITY

Very good to excellent stereo; a noisy pressing, but not enough to spoil the material.

## COMMENTS

An educated guess:

The **VENUS AND MARS** sessions began in November, 1974. The basic tracks to three songs (**Love In Song**, **Letting Go** and **Medicine Jar**) were recorded at Abbey Road, with Geoff Emerick as engineer. This was during the period when Paul, for tax reasons, was reportedly finding it necessary to do a lot of his writing and recording outside the U.K.

The following January, the sessions reconvened at Sea Saint Studios in New Orleans, with Alan O'Duffy engineering. Before much work was done, Wings drummer Geoff Brittain was fired and Joe English replaced him. The basic tracks for **Venus And Mars**, **Rock Show**, **Venus And Mars—Reprise**, **Lunch Box—Odd Sox** (even at that point, destined to be left off the album), **Listen To What The Man Said**, **Treat Her Gently—Lonely Old People** and the **Crossroads Theme** were then recorded. The LP **VENUS** shows how the music stood at the end of the Sea Saint sessions, which were reported to have lasted from 16 Jan to 24 Feb 75. Also done during this period were **My Carnival** and the still-unheard **Sea Dance**.

The sessions moved to the Wally Heider studio in Los Angeles, and continued throughout March. It was then that the basic tracks for **Magneto And Titanium Man** (inspired by a Marvel comic book during a vacation in Jamaica), **You Gave Me The Answer** (inspired by an old movie—possibly one with Fred Astaire) and **Spirits Of Ancient Egypt** (inspired by a book on Egypt) were recorded. Overdubs were also added to the earlier work. **MARS** shows how the tape stood before final mixing.

These are useful releases, not only for showing the development of the material but also for making it clearer just what was recorded where. Both were previously available to collectors on tape.

## ROCK SHOW

Paul McCartney

Starlight Records, SL 7-001

7-inch EP in b&w paper jacket with song titles on the back; labels are blank.

### Side A

**Letting Go** (McCartney) (3:04)

**Call Me Back Again** (McCartney) (1:24)

**Lunch Box—Odd Sox** (McCartney) (2:47)

### Side B

**Lonely Old People** (McCartney) (2:48)

**You Gave Me The Answer** (McCartney) (2:23)

## SOURCE

Home piano rehearsals, c. 1974.

## SOUND QUALITY

Good mono.

## COMMENTS

**VENUS AND MARS** material, presumably in its earliest available incarnation. Previously unavailable except on cassette. Interesting if you don't already have it.

## THE BEATLES

The Beatles

"Apple Records," EP-1

2-disc, 45 rpm set, in b&w numbered gate-fold jacket, on white vinyl with green & white "Apple" labels; includes small b&w poster with the lyrics to "The Maharishi Song" on the back.

### DISC ONE

#### Side A

**Back In The U.S.S.R.** (Lennon-McCartney) (2:55) Late May 68, Kinfauns; acoustic demo.

**Don't Let Me Down** (Lennon-McCartney) (2:53) Summer 68 (?), acoustic demo.

#### Side B

**Piggies** (Harrison) (2:00) Late May 68, Kinfauns; acoustic demo.

**Julia** (Lennon-McCartney) (2:55) Summer 68, acoustic demo.

### DISC TWO

#### Side C

"The Maharishi Song" (Lennon-Ono) (3:08)

**Not Gully** (Harrison) (0:47) Late May 68, Kinfauns; acoustic demo.

#### Side D

**Mother Nature's Son** (Lennon-McCartney) (2:12) Late May 68, Kinfauns; acoustic demo.

**Look At Me** (Lennon) (3:06) Summer 70, POB acoustic demo.

## SOURCE

As noted.

## SOUND QUALITY

Very good to excellent mono (jacket says stereo).

## COMMENTS

A nice little package, collecting several previously-unbooted items from *The Lost Lennon Tapes*.

## It's Now Or Never/Yvonne

Paul McCartney

Marvel Records, MR1

7-inch, 45 rpm disc in green & white "Parlophone" sleeve, with a 4-color photo of Paul in the center of the sleeve.

### Side A

**It's Now Or Never** (Di Capua-Gold-Schroeder) (3:00) CHOB sessions

Side B

**Yvonne** (McCartney) (4:17) PRESS sessions

#### SOURCE

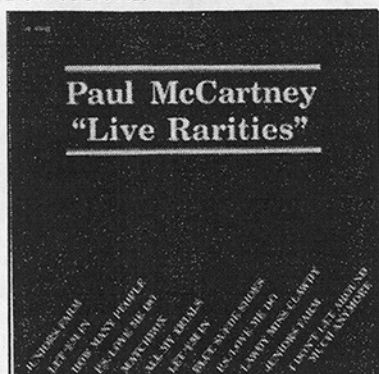
As noted.

#### SOUND QUALITY

Excellent stereo.

#### COMMENTS

This is one way to get *Yvonne*, but you really should buy the legit release for *It's Now Or Never*.



### "LIVE RARITIES"

Paul McCartney

Starlight Records, SL 87042

B&w jacket with song titles and recording information on the back; labels are generic Starlight.

#### Side A

**Let 'Em In** (McCartney) (5:21) 4 Apr 90, Tempe, AZ; excellent stereo, audience tape

**P.S. Love Me Do** (McCartney-Lennon) (3:44) 31 Mar 90, Berkeley, CA; excellent stereo, audience tape

**Junior's Farm** (McCartney) (4:02) 4 Nov 75, Adelaide, Australia; very good stereo, audience tape

**Matchbox** (trad. arr. Perkins) (2:46) 24 Aug 89, NYC; good to very good stereo, audience tape

**Let 'Em In** (McCartney) (5:18) 1 Apr 90, Berkeley, CA; excellent stereo, audience tape

**Don't Get Around Much Anymore** (2:58) 27 Nov 87, *The Last Resort* (UK tv); very good stereo, some rough spots

#### Side B

**How Many People** (McCartney) (4:15) 24 May 89, *Countdown* (tv); excellent stereo

**Blue Suede Shoes** (Perkins) (5:32) 24 Aug 89, NYC; good to very good stereo, audience tape



### KNEBWORTH 1990

The Paul McCartney Band  
"Dark Horse" Records, 63090

4-color cover with embossed title and song listing on the back; disc is white vinyl with a red label having only the side numbers.

#### Side A (24:25)

**Coming Up** (McCartney)

**Back In The U.S.S.R.** (Lennon-McCartney)

**I Saw Her Standing There** (Lennon-McCartney)

**We Got Married** (McCartney)

**Birthday** (Lennon-McCartney)

**Let It Be** (Lennon-McCartney)

#### Side B (21:59)

**Live And Let Die** (McCartney)

**If I Were Not Upon The Stage** (Sutton-Turner-Bowsher)

**Hey Jude** (Lennon-McCartney)

**Strawberry Fields Forever/Help!/Give Peace A Chance** (Lennon-McCartney)

**Yesterday** (Lennon-McCartney)

**Can't Buy Me Love** (Lennon-McCartney)

#### SOURCE

30 Jun 90, Knebworth.

#### SOUND QUALITY

Excellent mono (or stereo, with almost no separation); *Let It Be* fades early.

#### COMMENTS

Good sound, good package. But don't you have a tape of this already?

#### STOP PRESS

**KNEBWORTH now reported to be available on CD. More info next issue.**

**Lawdy Miss Clawdy** (Price) (2:35) 27 Nov 87, *The Last Resort* (UK tv); excellent stereo

**Junior's Farm** (McCartney) (4:06) 5 Nov 75, Adelaide, Australia; very good stereo, audience tape

**P.S. Love Me Do** (McCartney-Lennon) (3:07) 4 Apr 90, Tempe, AZ; excellent



### THE MAC ATTACK

The Paul McCartney Band  
Starlight Records, SL 87041

B&w covers, with badly-glued slicks; label is generic Starlight.

#### Side A (25:07)

**Coming Up** (McCartney)

**Back In The U.S.S.R.** (Lennon-McCartney)

**I Saw Her Standing There** (Lennon-McCartney)

**We Got Married** (McCartney)

**Birthday** (Lennon-McCartney)

**Let It Be** (Lennon-McCartney)

#### Side B (20:30)

**Live And Let Die** (McCartney)

**If I Were Not Upon The Stage** (Sutton-Turner-Bowsher)

**Hey Jude** (Lennon-McCartney)

**Strawberry Fields Forever/Help!/Give Peace A Chance** (Lennon-McCartney)

**Yesterday** (Lennon-McCartney)

**Can't Buy Me Love** (Lennon-McCartney)

#### SOURCE

30 Jun 90, Knebworth.

#### SOUND QUALITY

Excellent stereo; better separation than **KNEBWORTH 1990**, but the fidelity is not as good.

#### COMMENTS

The "Dark Horse" version, while more attractive and with somewhat better sound, is incomplete. The Starlight version is complete, not not nearly as nice a package. If you must have the show on disc, you'll have to decide for yourself which to buy.

stereo, audience tape

**All My Trials** (trad.) (4:41) 27 Oct 89, Milan; very good stereo, audience tape

#### SOURCE

As noted.

#### SOUND QUALITY

As noted.

#### COMMENTS



A bit of a yawn, really. It would have been nice to have heard, say, *Jingle Bells* and *Mull Of Kintyre* instead of another version of *P.S. Love Me Do*. *The Last Resort* and *Countdown* tv cuts are also available on **AND ALL THE REST**.

## HANDLE WITH CARE

The Traveling Wilburys/"The Silver Wilburys"

Starlight Records, SL 87036

B&w jacket with song titles and recording information on the back; labels are generic Starlight.

Side A

**Last Night** (The Traveling Wilburys) (4:02) basic tracks

**Congratulations** (The Traveling Wilburys) (3:30) basic tracks

**Dirty World** (The Traveling Wilburys) (2:43) different vocal

**Rattled** (The Traveling Wilburys) (3:06) alternate version

**Heading For The Light** (The Traveling Wilburys) (3:56) instrumental

Side B

**End Of The Line** (The Traveling Wilburys) (3:29) different vocals

**Handle With Care** (The Traveling Wilburys) (3:21) basic tracks

Feb 87, live at the Palomino Club, Los Angeles (12:05)

**Knock On Wood** (Floyd-Cropper) vocals: John Fogerty

**Honey Don't** (Perkins) vocals: George Harrison

**Blue Suede Shoes** (Perkins) vocals: JF & GH

**Twist And Shout** (Medley-Russell) vocals: all; a truly astonishingly awful version

## SOURCE

Side A and the first two cuts on Side B: early working versions, mid-May 88, Dylan's Santa Monica home studio. For a complete discussion see V3N6. The last four cuts on Side B are from the live Fogerty video, as taken from the **SILVER WILBURYS** CD (anybody remember that?).

## SOUND QUALITY

The rough takes are very good stereo, but a little hissy. The Palomino cuts are very good mono.

## COMMENTS

My copy was a disappointment, with almost every track on Side A ruined by an annoying squeal which seems to have been added during mastering or pressing. Starlight seems to have gone through the trouble of slowing the tapes down, but this release will not do much to enhance the label's reputation.

## THE TRAVELING WILBURYS, VOL. 2

The Traveling Wilburys  
"Wilbury Records," MGR 3

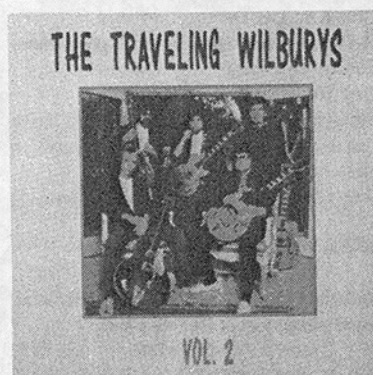
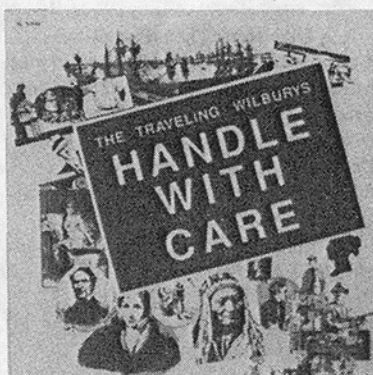
Four-color jacket with song titles and recording information; label is Merry Go Round Records, with artists listed as "The Simple Simons" and paraphrased song titles.

Side A

**Last Night** (The Traveling Wilburys) (3:36) basic tracks

**Congratulations** (The Traveling Wilburys) (3:08) basic tracks

**Dirty World** (The Traveling Wilburys) (2:26) different vocal



**Rattled** (The Traveling Wilburys) (2:47) alternate take

**Heading For The Light** (The Traveling Wilburys) (3:32) instrumental

**End Of The Line** (The Traveling Wilburys) (3:10) different vocals

Side B

**Handle With Care** (The Traveling Wilburys) (3:05) basic take

**Assholes on Parade** (Timbuk 3) (3:19)

**End Of The Line** (The Traveling Wilburys) (5:30) extended version

**Handle With Care** (The Traveling Wilburys) (5:12) extended version

## SOURCE

Side A and the first track on Side B are the early working versions; Side B track 2 is *Timbuk 3*; Side B tracks 3 & 4 are the extended commercial releases.

## SOUND QUALITY

Excellent stereo.

## COMMENTS

The early versions here are from a superior tape to those on **HANDLE WITH CARE**: clean and clear—but with a certain lack of high end, and too fast. This version also has the advantage of collecting the extended (not better, worse or even very different—just longer) remixes for those who have better things to do with our money. But what the heck is that *Timbuk 3* cut doing here? Pithy comment or stupid mistake?

## THE RUTLES

Rhino, R2 75760

An important release, not only for the improved sound quality but also for the inclusion of six previously unreleased tracks (all composed by Neil Innes, and recorded in 1977 at Chappell Studios). It's *Looking Good*, *Goose-step Mama* (from the Silver Rutles demo sessions), *Between Us*, and *Get Up And Go* had appeared in *All You Need Is Cash* (and *Get Up And Go* had been bootlegged on the extremely rare **TANKS FOR THE MAMMARIES**). *Baby Let Me Be* and *Blue Suede Schubert* had never been heard before. Good stuff, and highly recommended.

## DAY AFTER DAY

Badfinger

Rykodisc, RCD 10189

*Sometimes* (Molland) (2:58), *I Don't Mind* (Molland) (3:13), *Blind Owl* (Evans) (5:40), *Give It Up* (Molland) (7:23), *Constitution* (Molland) (4:14), *Baby Blue* (Ham) (3:32), *Name Of The Game* (Ham) (5:17), *Day After Day* (Ham) (3:04), *Timeless* (Ham) (7:57), *I Can't Take It* (Ham) (4:58).

## SOURCE

4 Apr 74, the Cleveland Agora. Possibly from a WMMS broadcast.

## COMMENTS

This commercial release is included here for comparison with the previously-available bootleg LP (as mentioned in Molland's liner notes) and tape versions obtainable through collecting circles. The CD sound is of course superb, as would be expected from Rykodisc.

According to a collector's catalogue, the tape is supposed to have: *Day After Day*, *Constitution*, *Baby Blue*, *I Don't Mind*, *Blind Owl*, *Name Of The Game*, *Perfection/Timeless*, *Give It Up* and

Suitcase. Suitcase does not appear on the CD.

According to *Hot Wacks*, the boot LP (CLEVELAND '74, Instant Analysis BBR-018) is supposed to have Lies, Name Of The Game, Sometimes, Perfection/Timeless, Give It Up, Suitcase, Sometimes, "Say Hi To The Band," and a jam. Lies and the jam do not appear on the tape or CD; Suitcase does not appear on the CD.

I Can't Take It appears on the CD, but not on tape or LP. Go figure.

Rumor has it that Molland overdubbed some new vocals and guitar, but I have been unable to check this because I don't have either the tape or bootleg. Any Badfinger fan out there willing to undertake the task is encouraged to do so and let us know the results.

Badfinger information is available from Independent Artists, 4737 S. Hwy 101, Suite 255, Minnetonka, MN 55345.

## RINGO STARR AND HIS ALL-STARR BAND

Rykodisc, RCD 10190

*It Don't Come Easy* (Starkey) (3:03) sung by Ringo; *The No-No Song* (Axton-Jackson) (3:18) sung by Ringo; *Iko Iko* (Hawkins-Hawkins-Johnson-Crawford) (6:05) sung by Dr. John; *The Weight* (Robertson) (5:48) sung by Levon Helm; *Shine Silently* (Lofgren-Wagner) (6:39) sung by Nils Lofgren; *Honey Don't* (Perkins) (2:30) sung by Ringo; *You're Sixteen* (Sherman-Sherman) (2:57) sung by Ringo; *Quarter To Three* (Guida-Royster-Anderson-Barge) (3:50) sung by Clarence Clemons; *Raining In My Heart* (Holly) (5:14) sung by Rick Danko; *Will It Go Round In Circles* (Preston-Fisher) (4:02) sung by Billy Preston; *Life In The Fast Lane* (Frey-Henley-Walsh) (6:13) sung by Joe Walsh; *Photograph* (Starkey-Harrison) (4:20) sung by Ringo

## IT DON'T COME EASY

Ringo Starr And His All-Starr Band

Rykodisc, RCD 1019

*It Don't Come Easy* (Starkey) (3:03) sung by Ringo; *The Weight* (Robertson) (5:48) sung by Levon Helm; *Rocky Mountain Way* (Walsh-Vitale-Passarelli-Grace) (8:11) sung by Joe Walsh; *Act Naturally* (Russell-Morrison) (2:33) sung by Ringo

### SOURCE

Recorded live 3 Sep 89, the Greek Theatre, Los Angeles

### COMMENTS

The IT DON'T COME EASY EP comes with the "deluxe" edition of the release (I don't know if it was available separately). *Back Off Boogaloo* is missing, as is *With A Little Help From My Friends* (available on the NOBODY'S CHILD CD—see below).

An okay souvenir of the tour—competent, and with no surprises.

## NOBODY'S CHILD

Various Artists

Warner 9 26280-2

This charity release is worth our attention for three tracks:

*Nobody's Child* (Coben-Forre) (3:25) The Traveling Wilburys; originally released in 1949 by Hank Snow, and previously recorded by Tony Sheridan with the Beatles.

*Homeward Bound* (Simon) (3:03) 18 Nov 76, *Saturday Night Live*. Sung by Paul Simon and George Harrison; this marks the first legitimate release of this material (excellent stereo, with some hiss).

*With A Little Help From My Friends* (Lennon-McCartney) (3:42) 3 Sep 89, The Greek Theatre, Los Angeles. Ringo Starr and His All-Starr Band.

In addition, *That Kind Of Woman* (performed by Eric Clapton) is a Harrison composition; *The Trembler* (performed by Duane Eddy) was recorded at George's home studio and features George on slide guitar. It's a good package and a good cause—why aren't John and Paul represented?—so buy it.

## TRIPPING THE LIVE FANTASTIC

The Paul McCartney Band

Capitol CDP 7 94778 2

You say you only need three more shows and you'll have the complete set of 89-90 Macca tour appearances? Do you really need the legitimate product?

Yes indeed. This is a good release, a classy release, and it was done right. Aside from the expected terrific live performances, the set includes these cuts from various soundchecks and studio sessions:

*Inner City Madness* (P. McCartney-L. McCartney-McIntosh-Stuart-Wickens-Whitten) (1:23) 12 Jan 90, Birmingham. Supposedly a studio track.

*Crackin' Up* (McDaniel) (0:50) 23 Nov 89, Los Angeles.

*Matchbox* (trad. arr. Perkins) (3:07) 21 Jan 90, Wembley.

*Together* (P. McCartney-L. McCartney-McIntosh-Stuart-Wickens-Whitten)

(2:15) 5 Dec 89, Chicago. Supposedly a studio track.

*Sally* (Haines-Leon-Towers) (2:04) 21 Jan 90, Wembley. A WW2 hit for Gracie Fields!

*Don't Let The Sun Catch You Cryin'* (Greene) (4:31) 9 Feb 90, Montreal.

This is a well thought-out package, as good for collectors as it is for casual listeners. The tracks were recorded throughout the tour (Mark Lewisohn reports that 83 of the 102 gigs were recorded on 36-track digital tape), and enclosed booklets (with some outstanding photography—although none is credited to Linda, oddly enough) tell which shows they are from. This attention to detail is most welcome and worth praising.

Also worth praising is the honest approach which has been taken to Paul's vocals. Those of us who saw one or more shows, or have heard one or a dozen tapes, know that after decades of hard work, Paul's pipes are beginning to lose some of their high-end elasticity (hell, it's happening to me too—I used to be able to match him note for note!). No attempts have been made to disguise the fact on this LP—unlike on the *Birthday* promo video. Good for everyone concerned.

None of the soundcheck and/or studio material appear on the one-disc "Highlights" release, nor does it include any material not on the two-disc set. More good news for collectors is that the *Birthday* CD single (which may be hard to find) contains all of the material released with the single—no elusive and expensive silly remixes and extended versions. Aside from the title track, and the "b-side" (whatever that means these days) *Good Day Sunshine*, the CD single has live versions of *Let 'Em In* and *P. S. Love Me Do*. Now how about *All My Trials*, *Mull Of Kintyre* and *Jingle Bells*? Maybe on the b-side to *The Long And Winding Road*—tentatively scheduled to be the next single.

Finally, the best news of all. Paul has officially announced his intention to tour again in 1991—presumably to support the new studio album. Maccamomentum!

## THE TRAVELING WILBURYS, VOL.3

The Traveling Wilburys

Wilbury/Warner 9 26324-2

Although a bit sparse (36 minutes), this is a good, solid release—lots of foot-tap-pin', pickin' and grinnin' and with more edge than the previous record. Catchy tunes, full of hooks.



This time out, the players are Spike (George), Muddy (Tom), Clayton (Jeff) and Boo (Bob). Talk about an extended family!

## SHE'S MY BABY

The Traveling Wilburys  
Warner W 9523 CD

**She's My Baby** (Traveling Wilburys) (3:14) this is the LP version.  
**New Blue Moon** (Traveling Wilburys) (3:17) instrumental  
**Runaway** (Shannon-Cook) (2:26) new song

### COMMENTS

This is the CD EP, made in Germany and also sold in France. If there is a US or UK version, I haven't seen one yet. It's not a bad release, containing one instrumental version and a new song.

Hidden away in one corner of the CDLP (we need some new terminology here!) packaging is a dire warning: "Beware: Pirated records, CDs and tapes." Funny they should mention that, because...

## TRAVELING WILBURYS, VOL.3

The Traveling Wilburys  
cassette tape

### Side A

**Maxine** (Harrison?) (3:30) w/count-in; the timing is approximate as the disc and tape are flawed during this track; unreleased to date.

**Inside Out** (Petty?) (3:34) basic take of cv; some different lead and backing vocals; lacking some electric overdubs.

**Where Were You Last Night?** (Dylan?) (2:57) same rhythm tracks as cv, but very different lead vocals; lacking some electric overdubs.

**You Took My Breath Away** (Lynne?) (3:11) same rhythm tracks as cv, but completely different lead vocals and some different lyrics; lacking some electric overdubs.

**If You Belonged To Me** (Dylan?) (3:06) very similar to the cv.

**Poor House** (Petty?) (3:10) basic tracks of the cv, but with completely different lead guitar throughout and lacking some backing vocals.

**She's My Baby** (Dylan?) (3:15) same rhythm tracks as cv, but with all-Dylan vocals; lacking lots of guitar and backing vocals; ends instead of fades about 5 seconds later.

### Side B

**The Devil's Been Busy** (Petty?) (3:12)

same rhythm tracks as cv, but all non-Petty lead vocals are different; lacking overdubs and some different backing vocals.

**Like A Ship On The Sea** (Dylan?) (3:15) unreleased to date.

**The Wilbury Twist** (?) (2:50) some different lead and backing vocals; lacking many overdubs.

**7 Deadly Sins** (Dylan?) (3:14) very similar to the cv, but without most of the backing vocals.

**New Blue Moon** (?) (3:17) w/count-in; very similar to cv, but lacking lead guitar.

**Cool Dry Place** (Petty?) (3:33) w/count-in; very similar to cv, but lacking a few overdubs.

**Runaway** (Shannon-Cook) (2:27) very similar to cv, but lacking a few overdubs; ends instead of fading.

### SOURCE

Recorded Mar-Jul 90 at a private home studio in Bel Air (Wilbury Mountain Studios) with overdubs, mixing, etc. at Friar Park.

### SOUND QUALITY

Very good stereo, but with minimal separation. Supposedly taken from a 500-copy pressing, all copies of which were flawed. No speed problems this time out, either. However, my tape does have noticeable bleed from some non-Wilburys music; I don't know if this is on the LP or not.

### COMMENTS

There's a leak yea wide somewhere in the International Wilbury Organization, yes? Yes indeed, when tapes of the raw takes begin circulating before the album is released! I have heard a rumor about how these get out, but it's too pitiful to repeat here.

## NEWS & STUFF



### THE PALLADIUM —AS PROMISED

Exclusive to *Belmo's Beatleg News*, courtesy of Mark Lewisohn and the BBC:

A major Beatles mystery is no more. The group's song lineup for the historic 13 Oct 63 *Sunday Night At The London Palladium* performance has at last been established—and a tape exists! Earlier this year, a viewer who had made an amateur recording of the broadcast sent a copy to the BBC. Performed were *From Me To You*, *I'll Get You, She Loves You* and *Twist And Shout*.

## LATE AGAIN!

I know, I know. But I've been really busy, okay? There's some exciting stuff in the offing, I must say, and I hope to have the next issue out before the end of the year. It will include a Christmas bonus, different from last year's.

Meanwhile, everyone who preordered an *UNFINISHED MUSIC* should have one by now. Last-minute corrections and such bumped us back several weeks. Sorry for the delay. And this brings me to...

IT'S BIG... IT'S ESSENTIAL... IT'S EXPENSIVE... IT'S... ILLEGAL BEATLES... THE BOOK! At last! Even as you read this, the giant presses are chugging away on Storyteller's new publication. This (about) 350 page, 8.5 X 11 volume collects the first fifteen issues of Doug Sulpy's life into one handy volume. I'm not gonna tell you any more, or solicit orders, until next issue (to avoid any more possible delays), but start saving your money.

## NEW TAPES

Here are some items currently making the tape-trading rounds:

Spring 68, Rishikesh: the Beatles, with Mia Farrow, Donovan and the Beach Boys, singing acoustic versions of *The Saints*, *Blowin' In The Wind*, the Hare Krishna mantra and *You Are My Sunshine*. This is from b&w film footage broadcast recently on Italian tv. Hot ziggedy!

Summer 71, Phil Spector on an unknown West Coast FM station: Phil plays outtakes from Bob Dylan's performance for Bangla Desh: *Love Minus Zero* (from the second show) and *A Hard Rain's A-gonna Fall* (from the first show). Excellent stereo, line recording. *Love Minus Zero* has been previously bootlegged.

Jun 71 (?): When was the last time you kissed Micky Mouse? John and Yoko do a very long and very weird spoken piece, and take bizarre phones calls, some (or all) of which may have been broadcast live from the WPLJ studios as *Avante Garde Happening*, with Howard Smith. Hard to sit through more than once. Dated by lots of mentions of Jerry Rubin, Abbie Hoffman, and reference to *The Pope Smokes Dope*. Excellent mono.

24 Nov 71 (the day following the premiere of *Raga*), George on *The Dick Cavett Show*: chat; Gary Wright and Wonderwheel perform *Two Faced Man* with George; Ravi Shankar also guests and plays; clips from *Raga* and *Concert For Bangla Desh* were shown. Good to very good mono; some bits missing.

3 Dec 71, George on *David Frost*: chat.

David Bromberg performs *The Holdup*, and George helps out. Ravi Shankar also guests, and George does a brief exercise on his sitar. Very good mono, recorded off a tv speaker, edited and missing a bit at the end.

19 Aug 72, Evenementenhal, Groningen, The Netherlands; the soundcheck, including *Hi Hi Hi*, *The Mess*, and an untitled jam; good mono, audience tape.

late 73, "Rock On;" interview w/Paul; some of this reappears in 1976 as part of the *BBC Rock Hour*; fair to good mono

24 Nov 73, Paul & Linda on Capitol Radio, interviewed by Kenny Everett and someone named "Dave." Paul explains that he hasn't recorded *Sulicide* because he still only has the first verse; he also fields a couple of peculiar phone calls (one guy asks if it's okay to put out a record of some *Pop Go The Beatles* performances he has on tape—and Paul says, "Sure") very good stereo, line recording.

Feb 74, Paul, on the phone from Liverpool, with the extremely nervous Jay Stone of KSLQ, St. Louis: He talks about the single, hopes to tour, and recording *McGEAR* with his "new Wings" lineup: Paul, Linda, Denny, Jimmy and (!) Gerry Conway. Very good stereo, line recording.

25 Nov 74, George on KLOL-FM (Houston?): Weird chat about Apple, taxes, Pilcher, Ravi, Maya, Monty Python and immigration woes. He plays what may be a rough mix of *Maya Love*. Excellent mono, line recording; missing some bits.

6 Nov 75, Elstree tour preview: *Live And Let Die*, *Call Me Back Again*, *My Love*, *Listen To What The Man Said*, *Band On The Run*, *The Long And Winding Road*, *Medicine Jar*, *Go Now*, *Junior's Farm*, *Letting Go*, *Blackbird*, *Yesterday*, *I've Just Seen A Face*, *Picasso's Last Words*, *Richard Corey*, *Bluebird*, *Hi Hi Hi*. Very good stereo, audience (?). Note: all of these songs are incomplete and this may be someone's sample tape.

Spring 76 (11 Feb ?) *BBC Rock Hour*; *Wings*, *The Birth Of A Band*; profile of Paul's solo years to 1976, with interview pieces and commercial music; good mono, recorded off a radio speaker from a broadcast on WMMS, Cleveland.

8-9 May 76, Toronto & Detroit; interviews, broadcast soon after by the Rolling Stone News Service. Excellent stereo, line recording.

10 May 76, Richfield Coliseum, OH; backstage aftershow interview with Paul & Linda; broadcast the next day on WMMS. Very good stereo, line recording.

10-11 May 76, Cleveland, OH. Channel 3 tv reports on Paul's Coliseum performance, and includes some press conference and parts of live performances of *Jet*, *Live And Let Die*, and *Lady Madonna*. Good to very good mono, recorded off a tv speaker.

20 Sep 76, Paul on Austrian tv: a brief profile during the tour, with a few remarks by Paul and Linda in German and English; *Let Me Roll It* is played in the bg; good to very good mono line recording.

29 Nov 79, UK tv, *Celebration*: report on Paul's appearances in the North; includes a complete *Every Night* and a partial *Getting Closer* from a Liverpool (23-26 Nov) performance. Good to very good mono, line recording

Dec 79 (?), Paul on Radio Scotland: chat; excerpt; very good stereo, line recording.

13 Jun 89, Les Arenes, Frejus, France; Bob Dylan with Ringo drumming (?): *Highway 61*, *Like A Rolling Stone*; excellent stereo, audience tape.

1 Nov 89, soundcheck: instrumental jam, *Just Because*, *Matchbox*, *Bring It On Home To Me*, *If I Were Not Upon The Stage* (complete), *C-Moon*, *Don't Let The Sun Catch You Cryin'*. Good to very good mono, audience, with some audience chat over the music.

28 Nov 89, LA (filming—for Visa commercial?): *Let It Be*, *Let It Be*, instrumental, *Sgt. Pepper*, *My Brave Face*, *Live And Let Die*. Very good stereo, audience (?).

1 May 90, Los Angeles; George guests at Eric Clapton's concert; jam, *Crossroads*, *Sunshine Of Your Love*.

There is a soundboard (well, okay, a line recording) tape from one of the Berkeley CA shows, which is said to have been broadcast in Europe. There are also excellent audience tapes from the Berkeley shows, which are being traded as soundboards, but the in-line definitely exists, and it's every bit as good as you'd think it would be. Especially if you like Linda's keyboards.

And here's one to watch for. Mark Lewisohn reports that a 75 minute excerpt of the 28 Jun Liverpool concert was to be broadcast on 27 Oct on Radio One. It was to be called *LET IT BE LIVERPOOL*.

Also—beware of partial quad mixes (from eight-track, I hear) being passed off (or even sold!) as rough mixes, outtakes, etc.

## RINGO FORGETS

In a recent interview, Ringo recalled that the

song *Brandy* (not used on *ROSES*, but available on *CAN'T FIGHT LIGHTNING*) was produced by himself and Ron Wood. He did not remember who wrote the song.

## "NO" TO WILBURYS TOUR

In a recent interview, both George and Jeff Lynne were adamant that there would be no Wilburys tour in the foreseeable future.

## big GET BACK news

As you may know, a two-sided reel of *GET BACK* audio was recently purchased at a Sotheby's auction. According to the new owner, here's what's on it:

Side A: *Diggin' My Potatoes*, *Rock Island Line*, *Michael*, *Row The Boat Ashore*, *Rockabye Baby*, *Singin' The Blues*, *Maybelline*, *You Can't Catch Me*, *Brown-Eyed Handsome Man*, *Short Fat Fanny*, *Sweet Little Sixteen*, *Around And Around*, *Almost Grown*, *School Days*, *Stand By Me*, *I Lost My Little Girl*, *I'm Talking About You*, *High School Confidential*, *Great Balls Of Fire*, *Don't Let The Sun Catch You Cryin'*, *Sexy Sadie*, *Blue Suede Shoes*, *Hava Nagila*, *I Got To Find My Baby*, *Maybe Baby*, *Peggy Sue Got Married*, *Thinking Of Linkin'*, *Crying*, *Waiting*, *Hoping*, *Mailman*, *Bring Me No More Blues* (+1 song, title unknown).

Side B: *Bring It On Home To Me*, *Hitchhike*, *You Can't Do That*, *Short Fat Fanny*, *Midnight Special*, *What Do You Want To Make Those Eyes At Me For*, *Thirty Days*, *Hi-Heel Sneakers*, *Don't Be Cruel*, *Groovin'*, *Only Make Believe*, *Since My Baby Left Me*, *That's All Right Mama*, *Hallelujah! I Love Her So*, *Little Queenie*, *When Irish Eyes Are Smiling*, *Gilly Gilly Hossenpfeffer*, *Brazil*, unnamed tune, *Blue Suede Shoes*, *Good Rockin' Tonight*, *Thirty Days*, *Too Bad About Sorrows*, *Maggie May* (acoustic), *I Fancy Me Chances* (+4 songs, titles unknown).

The gentleman who paid heavily for this tape is now said to be understandably distraught over rumors that another copy exists and is currently in the hands of bootleggers.

## UPDATES, ETC.

From last issue:

2 Apr 71, 7:30 pm, NBC: *The Record Makers*; hosted by Flip Wilson; included "A RARE EARLY FILM OF THE BEATLES from Granada TV, Ltd. Eng-



land. SEE THEM! ... HEAR THEM!"

17 Oct 71, 9:00 pm, CBS: *Ed Sullivan*; featured clips of Ye Fabs performing *All My Loving*, *Yesterday* and *Ticket To Ride*.

2 Feb 75, 7:30 pm, CBS: *The Sullivan Years*; hosted by Dick Cavett, and included Beatles footage.

A number of times over the past few years, I have mentioned that I have heard tapes which should have been mono but have a stereo ambience—some BBC cuts and GET BACK sessions. Well, I think the explanation for these is that one of the channels is slightly delayed (less delay, even, than ADT) and this produces a false ambience. There is a tape of the 64 Philadelphia (?) show which suffers from this problem.

Word has reached Belmo that Elvis Costello, on his tour of Europe this summer, played four unreleased McCartney-McManus songs. Who has tapes? Someone has written to me about some so-called "McCartney-McManus tapes." Anybody know anything about these? Could they be the same as the aforementioned live stuff, or could they be (gasp!) demos? I am desperate to hear a complete Elvis version of *My Brave Face*.

## RUMORS

**SONGS FROM THE PAST, VOLS. 3-5** reissued on CD.

A 2-CD set from Japan called **FRIENDS OF THE EARTH**.

Also, URT-quality tapes from the *You Really Got A Hold On Me* sessions in the hands of one of our readers! You know who you are (and so do I), so how about a copy? Pretty please with sugar on it?

Ringo may be preparing to record a studio album in Los Angeles.

## HEARD OF BUT NOT HEARD

**BANZAI**. 2 CDs, Great Dane 9006. A set in a metal can, from Italy. Said to be both Tokyo shows.

**THE CAVERN CLUB REHEARSALS**. The Beatles. CD, *The Early Years* 033. Probably a copy of the Japanese release.

**CHALLENGER ONE**. 3 CDs, Vulture Records, VT 011. Said to repeat URT (CD) Vols. 1-6.

**DISCOVER GOLD**. George Harrison. CD, Chapter One, CD 108. A copy of **HARI'S ON TOUR**.

**GET BACK**. The Beatles. CD, Chameleon Records, CHAM 8910-GB. A copy of **GET BACK** with the short version of 12-

**Bar Original** tacked on. Possibly taken directly from a tape source, not LP.

**THE LIVE LENNON TAPES**. CDs, Living Legend Records; contents unknown but reported to be the same as **JOHN LENNON—STUDIO TRACKS**.

**THE LOST LENNON TAPES Vol.s 4-6**. CDs, Living Legend Records. Probably taken from vinyl.

**JOHN LENNON—STUDIO TRACKS Vol.s 1 & 2**; CDs; Chapter One Digital Recordings. Content unknown.

**ONE HAND CLAPPING**. Paul McCartney. CD, Chapter One, CD 109. Possibly copied from LP set.

**Only You** (demo) b/w **Send Me Some Lovin'** (R'N'R outtake). John Lennon. 7-inch from Love Devotion Records, LS 01 A/B, in replica of black Apple sleeve.

**WORKING HOLIDAY**. Paul McCartney. No info.

## BBC TRANSCRIPTION DISCS

Thanks to reader James Whyte who sent me a copy of the following ad from the 18 May 90 *Goldmine*:

### THE BEATLES

*A rare opportunity to purchase a complete set of five seven-inch BBC transcription interview discs. All discs are in absolutely mint condition and date from 1966. The discs feature a nine-minute interview with each member of the band (plus George Martin) and are backed with interviews with Pete Townshend/Georgie Fame/Colin Blunstone/Peter Asher/Gordon Waller.*

Judging from the dates, these might be the *Pop Profile* interviews.

## PLUGGOLA

Just a reminder that *Lennon International*, a terrific little magazine, is available from Strawberry Publications, 1 Wellington Avenue, St. Ives, Cambs., PE17 6UT, England. One issue of this is worth a whole year of some other 'zines I could mention—but won't. Let 'em sweat.

This is a bit outside my area of interest, but since the publishers were kind enough to send a sample issue, it's only fair I mention *Dirty Linen*, a bimonthly magazine specializing in "Folk, Electric Folk, Traditional and World Music." If this is your cup of meat, you can write for info at P.O.Box 66600, Baltimore, MD 21239.

New to me is *Beatles Beat* (c/o Sandra Langer, Lohweg 5, D-5010 Bergheim, Germany). It seems to have plenty of solid material in it—but more than this I cannot

say because it's in German.

Last, but definitely not least, is *Beatles Unlimited* (P.O.Box 602, 3430 ap Nieuwegein., the Netherlands). An excellent source of current Euronews and reviews.

## FAT ELVIS DYLAN?

From Dennis Linke comes a photocopy of a relevant excerpt from the booklet which comes with the Bob Dylan **BIOGRAPH** set. To wit:

*It's an interesting footnote to music history that along an early English tour, Dylan would visit the home of John Lennon and the two would pen a song together. "I don't remember what it was, though" said Dylan. "We played some stuff into a tape recorder but I don't know what happened to it. I can remember playing it and the recorder was on. I don't remember anything about the song."*

## INFO FROM ARNO

Arno the Amazing Guzek comes through again!

The acoustic **Helter Skelter** was originally broadcast 27 Sep 68 on *Vara's Puntje*, Dutch tv.

Regarding **Keep Right On To The End Of The Road**: in a 1967 EMI catalogue is listed an LP by Sir Harry Lauder on which he performs this song. The album is **ROAMIN' IN THE GLOAMIN'**, DLP1089.

## BIRTHDAY (SUIT)

For the collector who must have everything, it has been (ahem) brought to my attention that *Celebrity Sleuth*, in its V4N1 issue, carried nude photos of Yoko, Jane, Barbara, Pattie and someone who might be (but probably isn't) Linda.

## THE WINNAH!

From last issue's contest, we only got 13 entries but one of them was correct. I was looking for the relationship between the Beatles and the expression "Yellow Dog." The answer is that the song **Some Other Guy** contains the line "Some other guy, sniffin' up my honey like a yellow dog." Other answers submitted were:

- 1) What Paul, George and Ringo called Yoko behind her back.
- 2) Yellow matter custard dripping from a dead dog's eye.
- 3) The **Yellow Submarine** LP contains the song **Hey Bulldog**.
- 4) A **Yellow Dog** contract is one in which no union involvement is a condition of em-

ployment.

I especially like #4, as it probably explains the real reason behind the name of the label—and so the guy who sent that in wins a Bulldog CD too. Yeah, we're givin' 'em away!

## WHO HAS TAPES?

Paul was in NYC for the Buddy Holly Week celebration this year. On 4 Sep 90, at the Lone Star Cafe, following an all-star jam session, Paul sang lead on *Rave On, Oh Boy!* and Lucille.

## KENNY EVERETT REMEMBERS

Thanks (once again) to Ian Drummond, this time for photocopies of some interesting excerpt from Kenny Everett's 1982 book, *The Custard Stops At Hatfield*. On p.178 of the paperback edition (Arrow, 1983) we find:

*I was quite friendly with Brian Epstein for a while and was at his place in Belgravia one day with a bunch of people when he asked if we'd like to hear the latest thing that The Beatles had done. It was just before MAGICAL MYSTERY TOUR came out and we sat around his house, feeling privileged beyond belief and listening to I Am The Walrus and Fool On The Hill before anyone else in the world. Eppy wandered off*

*to bed and everyone else slowly left, so I decided to be extremely naughty and I pinched the tape...*

*I took the tape home and made a copy of it, then slipped the original back into Eppy's cupboard. I then wandered around for weeks, inviting people to come and listen to the new Beatles songs...*

This would certainly answer a couple of questions, if it weren't for one slight problem. Brian Epstein died on 27 Aug 67; the songs were recorded 5 and 25 Sep 67. We know that early versions of those two songs did find their way into private hands. Could Kenny Everett have borrowed them from someone else's cupboard? Or what?

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## MARK LEWISOHN ANSWERS SOME QUESTIONS FOR BBN READERS!

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I was fortunate enough to spend most of a day with Mark Lewisohn at the Aug 90 Chicago Beatlefest. We spoke extensively about matters of mutual interest, and I am pleased to present the results to you. I have summarized them, rather than reporting them verbatim (for the most part) or as an interview, because of space considerations. I want to thank him for his time and the use of his brain.

Things you should know before we begin: when putting together the recording sessions book, he was working under a deadline, and in most cases had time to listen to each tape only once. He could not make tape copies, and only took notes. Also, he was under considerable pressure from his publisher to keep the book as brief as possible. Second, and most important, he is currently at work on a book which will combine all of his previous work with lots of newly-unearthed information. The planned release date is late 1991.

\* The so-called "Cavern" 5-song tape may indeed be from 62. If John does say "You get that beginning, Stu?" it is helpful to know that Stu Sutcliffe visited the group back in Liverpool in Jan 62. The tape is said to have come from someone who used to play at the Cavern—possibly a jazz musician. There are just the five cuts on the tape, so it is complete as we have heard it.

\* On the dating of the Star-Club tape: while it's true that suitable New Year's Eve announcements can be heard on the tape, his research has also shown that Cliff Bennett and the Rebel Rousers appeared only once on the same bill as the Beatles on that tour, on the night of 31 Dec 62.

\* The tape of Abeline, as bootlegged on MEET THE BEEB, is by Tony Rivers and the Castaways (who later became Apple artists, Grapefruit).

\* The first known US television appearance was Jack Parr. There is a lot of BBC paperwork on the subject, because Brian Epstein was unhappy that the rights had been sold. Still, someone should check to see if the Beatles did appear on the CBS morning news (with sound).

\* There are indeed edits in both the mono and stereo Please Please Me.

\* Why was I'll Cry Instead done in two parts? At a guess, he assumes they weren't comfortable with the bridge. And yes, the United Artists version is different because it was edited in a different place.

\* Why all the tricks with tape speeds? He assumes it was to achieve a slightly different sound.

\* The dog whistle at the end of SGT. PEPPER was on the master tape, so the whistle is the same on the original LPs and current CDs.

\* He was indeed wrong about the two versions of Get Back. He assumes that what happened was that after identifying the 45 version, he heard that chat from the LP version in front of another take and assumed that was the take used.

\* The cover for GET BACK (and the blue album) was definitely shot by Angus McBean. John was mistaken when he told Andy Peebles that Linda McCartney had shot it.

\* Regarding Linda's backing vocals on Let It Be: the mention in the program was the first he had heard of it, as she is not obvious on the tapes. This is something he will try to pursue.

\* He guesses that my edit theory about Strawberry Fields Forever is probably correct. He has no ideas concerning the key changes. [More on this next issue!]

\* Regarding Every Little Thing being done live: they had already toured England by the time it came out. They didn't tour again until the end of 65; they didn't do it on that tour and they didn't do it in the US. When could they have done it?

\* The Silver Beatles tapes (c. May 60) may have been done in Hamburg. First, the Beatles were by all accounts actually that bad the first time they went over. Second, Philip Norman (who was the first to mention the tapes in print) heard them in Germany. Third, tape recorders (Grundig, e.g.) were more popular in Germany during that time. Why was there no drummer? Two possible reasons: first, because the acoustics were so bad that drums might have overwhelmed the sound entirely; and, second, because Pete Best was "often not a part of their daily activities in Hamburg." They did, after all, record Summertime with Ringo.

\* The Beatles appear for about 30 seconds in "The Chase," a second season episode of Doctor Who (aired 22 May 65), during a scene where they are being viewed on "The Visualizer," a machine



which can see through time, miming *Ticket To Ride*. What is shown is an excerpt from the 15 Apr 65 *Top Of The Pops* appearance, the original of which is now lost.

\* Regarding the idea of a second Decca studio audition: "Absolute rubbish." They did "audition" for Mike Smith when he saw them perform live at the Cavern—in that respect, one might count the 1 Jan 62 audition as their second.

\* According to Tony Barrow, the tape that Brian played for him in Dec 61 (trying to get a Decca audition and some publicity for the group) was of "atrocious" quality. Epstein explained that away by saying that it had been recorded off a tv appearance, but the group had definitely not been on tv yet. The location of this recording, if it still exists, is unknown.

\* Regarding the *Saturday Club/Top Of The Pops* problem (and other BBC oddities):

*Saturday Club* was two hours long, and ran from 10 a.m. till noon. From about March 1963—so this would not include the first one or even two *Saturday Club* performances by the Beatles—the last half hour was broadcast simultaneously by what was then called the "G.O.S": General Overseas Service of the BBC, since renamed the "World Service." They only took the last half hour, not the rest of the show. Usually there would be news bulletins during *Saturday Club* at 10:30 and 11:30, so the G.O.S. would come up after the 11:30 news and follow it through till the end of the show. It was usual for the top acts to appear predominantly in the last section, so that artist would close the show.

But it wasn't always the 11:30-noon bit the G.O.S. used because, when Britain changed to British Summer Time (between the end of March and the end of October), the GOS remained on Greenwich Mean Time. That meant that during British Summer Time, the half hour taken was that from 10:30-11:00; the second half-hour, instead of the fourth.

The Beeb has a department called "Transcription." They take (and took) certain things that have been broadcast by the domestic radio networks, edit it themselves into disc form and press them and sell them around the world. These are, of course, called "Transcription discs." The delay between the original broadcast and sending out the transcription might be anything from a week or so up to a month, but never much more than that. If the original came out at the end of a year, however, by the time it went out on transcription it might be the next year. Hence, Brian Matthew might change "This year you've been away" to "Last year you were away."

Transcription discs went basically to Commonwealth countries, together with any other countries who had paid for the service. They do it to this day—it's still an active department. They could still exist in any country that took them. They've been found in all sorts of places—Sweden, Australia and even in London. The department that processed the discs had master copies of the discs and the original tapes. In fact, it was while they were doing research there that they turned up the outtakes of *I Feel Fine* and *She's A Woman*. They only played excerpts because they felt that the average listener would not want to hear studio chat and so on.

Throughout the 1960s—until the mid-1970s—the BBC had a transcription program called *Top Of The Pops*. In Britain, *Top Of The Pops* is a top-rated, long-established, very successful television program that has run weekly from 1964 to date. But *Top Of The Pops* is also the overseas transcription radio program (not broadcast in Britain because it would make things too confusing, and it's made up of stuff that has already been on British radio anyway). It's like a "Best of the British BBC radio," repackaged, retitled, reedited, put onto disc and sold.

Of the Beatles' appearances, not everything went onto these transcription discs. It was principally (he thinks) the last three of the five Bank Holiday specials—two *From Us To You* and *A Ticket To Ride*, some (but not all) of the last few *Saturday Clubs*, and their two appearances on *Top Gear*. They would be re-edited, with different intros, into *Top Of The Pops*.

The producers of the domestic radio sessions would have been aware that the stuff would go out as *Top Of The Pops* too, and they would say to the Beatles—occasionally—"Okay, let's do that one again, for the overseas market now." This would apply to chat pieces only, and not to music. They would redo chat pieces differently, from time to time, and then Brian Matthew's introductions would be redone at a later recording session, alone. That's why a lot of his voice-overs sound different from the actual recording.

\* Having said all this, he believes that none of the boots came from any of the overseas, non-transcription broadcasts—because those went out on shortwave, which is an "abysmal" band for sound quality. He believes that the tapes came from domestic radio. **YEL-Low Matter Custard** would have come from an AM receiver. The Beeb series would have come from FM/VHF receivers.

\* On *Friday Spectacular* and Radio Luxembourg: Radio Luxembourg started in the 1930s. It's based, obviously, in Luxembourg and they broadcast different services in northern Europe. There is, for example, a French language service, aimed at France, Belgium, Switzerland and Luxembourg [there may be a German service—he's not sure]. They had an English service which was beamed directly at Britain, with British disc jockeys playing British chart music for British listeners. It was a commercial station so, until Britain got commercial radio in 1973, it was the only way in Britain that you could hear commercials on the radio—aside from the pirate stations, which came in the '60s.

Radio Luxembourg was the station you tuned in if you wanted to hear rock'n'roll in the '50s, because the BBC wouldn't touch it. Listening at night, under the covers with a transistor radio pressed against your ear, was a real thrill—a hidden pleasure. It was AM only, and it would fade in and out. Young people today can't understand that, because rock is so freely available. But in those days it was forbidden fruit.

So, in the late '50s and '60s, record companies could buy time on Radio Luxembourg. EMI could say, "We'll have the Monday, Wednesday and Friday slots from 8 till 11," and Decca would say, "We'll have the Tuesday and Thursday spots from 9 till 12," or whatever. It wasn't truly independent broadcasting, because within those programs you would only hear that company's product. It was like very very long commercials in the form of radio shows, and all the BBC disc jockeys—and other good disc jockeys in the country—would have their shows. EMI would say, "We'll employ Alan Freeman and Jimmy Saville to host disc shows." They would buy the time, hire the disc jockey, and say, "Play these records." They were employed by the record companies, and not by Radio Luxembourg.

Of the shows EMI had, one was called the *Monday Spectacular*, and one was called *Friday Spectacular*. These were shows in which the artists were actually there, live in the studio. However, despite the fact that they were there live, and it was a studio, and there was an audience, they mimed to their records. Why mime on radio? To get the feel of an audience seeing a live act, and yet play the record—because it was the record they were trying to sell. Also, it avoided all the difficulties and potential problems caused by live performances. They were taped at a little studio (which no longer exists) inside EMI's head office building, in Manchester Square, with an audience of about a hundred kids. The master tape would be

sent to Luxembourg, and be broadcast back at Britain.

They were on it four (?) times, miming to their current records. There is no evidence of any chat or interview. There are no tapes (they were probably thrown away), and little paperwork. Lewisohn spoke to the producer (now dead) and he had nothing. He also spoke to one of the two presenters of the program, who recalled it as a very fond memory—and nothing more. The information regarding dates came from Brian Epstein's NEMS documents, and one line in a *Liverpool Echo*.

\* Regarding the new LENNON CD compilation: the *Boys And Girls* track is the same one which appeared on the *Imagine: John Lennon* soundtrack as *Real Love*. Yoko wanted the name restored, so he wants everyone to know that it is *not* a new track.

The original thought was to produce a set which had one disc, of varying length, for each year. But this would have meant an 8-disc set, which would be too expensive for most people, since John's posthumous releases have not sold really well. So, it's a 4-disc set, arranged chronologically.

\* Regarding *Rock Around The World* with George: George did a promotional interview in late 1974 with Alan Freeman, and at the end of the interview George gave Alan some tapes. George did not play live on the show.

\* *You'll Know What To Do* was definitely an authentic Harrison composition, as it was copyrighted by Dick James Music in 1964. It was his second-ever composition to be registered, not counting *Cry For A Shadow*. No sheet music transcription seems to exist in the James archive, but there may have been a demo—although there is no evidence of one.

\* He believes that there is no written record of material recorded for Dick James demos. James did have a studio, but the Beatles didn't use it—except for the 1966 Christmas disc. Paul auditioned Mary Hopkin there, and some of the McGOUGH-McGEAR sessions may have been there as well. The Beatles would record on portable machines wherever they were—at home, in hotels—and ship James the tape. He would cut an acetate in his studio, then have it transcribed onto sheet music. Some of acetates sold at auction have had a number on the label—"TEM 4864" (on early labels) and "TEM 1687/8 1610/1305" (on later ones)—but these were simply the telephone numbers for Dick James Music. All of the Dick James paperwork and remaining demos were sold to ATV with the company. Michael Jackson now owns them.

\* When he interviewed Mary Hopkin, he took along a copy of the McCartney-Donovan tape (*SUNSHINE SUPERMEN*) and Hopkin definitely remembered being present when it was recorded. She said it was done at Trident.

\* *I Fancy Me Chances* was definitely done during the GET BACK sessions—he heard the tape which was auctioned at Sotheby's. It's a song about a Liverpool girl, and the title appears in the lyric.

\* He has a copy of the complete list of Lennon-McCartney songs copyrighted by Northern Songs, and there is one on it that he had never heard of before. It's called *In They Came Jorking*, and it was copyrighted in the autumn of 1966. As with *You'll Know What To Do*, there is no record beyond the copyright form (signed, in this case, by John and Paul). He has no idea what "jorking" may mean. It might have something to do with the '66 Xmas record, but there is no evidence of this.

\* *What's The New Maryjane* has indeed been copyrighted as Lennon-McCartney.

\* Peter Asher said in a '72 interview that he had a demo of *World Without Love*. Gordon (Waller) does not have anything.

\* A member of the Fourmost told him that they had done their version of *Hello Little Girl* based on the Beatles' Decca demo.

\* Paul made 50 (!) copies of *That'll Be The Day/In Spite Of All The Danger* and handed them out as Christmas presents to his friends. The material has been transferred to digital.

\* There must be a demo of *I'll Be On My Way*, since Billy J. Kramer's recording session took place before the Beatles' BBC session.

\* The supposed Lennon-McCartney composition "Long Black Train" (the title had been given to him by former Quarry Man Rod Davis) was probably the Elvis song *Mystery Train*. Conway Twitty did record a song called *Long Black Train*, but it was too late to have been covered by the Quarry Men.

\* Regarding the Beatles' early live repertoire: a while ago, Sotheby's was given, to auction, a list—written by a girl who had seen the Beatles perform at the Cavern many times 62-63—with every song she could remember their having done. What made it so remarkable is that she had given it to John, asking him to fill in any she may have missed. He added a surprising number. A copy of that list has been given to Paul, with a request for comments and additions. All of this information will appear in Lewisohn's mega volume due out in late 1991.

\* Westwood One does beam the *Lost Lennon Tapes* every Monday between 19:30 and 20:30 Pacific time, in 15kHz digital stereo, via Satcom R-1.

\* He has checked all of his records and is unable, alas, to pinpoint which WONDERWALL MUSIC track had the working title of "India." Since it was taped prior to George's visit to Bombay, it must have been one of the tracks with Western instruments. It may also be unreleased; there's no way to know for certain.

\* The song recorded by the Jim Keltner Fan Club was *Too Many Cooks (Spill The Soup)* (Dunbar-Wayne-Bond). The original version seems to have been by the group "100 Proof Aged In Soul," from their 1970 LP *SOMEBODY'S BEEN SLEEPING IN MY BED*. The identification is definite. If you're dying to hear the track for yourself, the LP was recently reissued on CD.

\* Some corrections and comments on *Making Sense Of The Early Television Appearances*:

It's definite that every *Thank Your Lucky Stars* appearance was mimed. He has located the original producer, who kept all of his notes, and every relevant detail (material, times, places) is known.

The Beatles did appear on *People And Places* on 2 Nov 62. The appearance was, of course, pre-recorded.

Regarding the 17 Oct 62 *People And Places*: There was a letter in *Mersey Beat* (not in Bill Harry's reprint volume) soon after which mentioned how wonderful it had been to see the group performing *Ooh! My Soul*. This letter is probably incorrect, however, as the Granada Television records indicate that they did *Love Me Do* and *Some Other Guy*.

In *The Mersey Sound*: the group did *She Loves You* (live), mimed to *Twist And Shout* (grey suits) and *Love Me Do* (dark collarless suits in front of curtains).

The *Twist And Shout* with dark turtle-necks was *Scene At 6.30*, not *Thank Your Lucky Stars*.

And now Mark Lewisohn needs your help! He once heard a Mar 72 interview in which Ringo, who was talking about his session work on other people's records, said that on one album (and it may not have been too current) he appeared under the pseudonym of "Big Jimmy." Where was it? Send your answers c/o Storyteller; first correct answer will win a Bulldog picture disc (from me, not him).



**LA  
GUERRE  
EST FINIE!**

(IF YOU WANT IT)

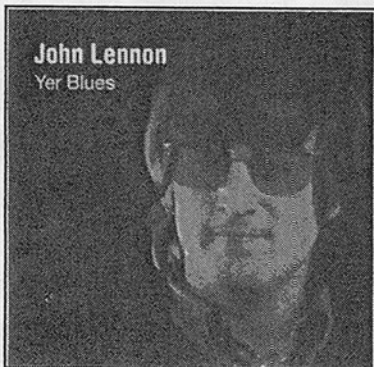
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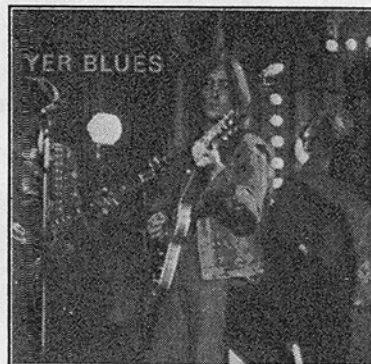
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John Lennon  
Yer Blues



**BELMO'S  
BEATLEG  
NEWS!**

(no. 27)

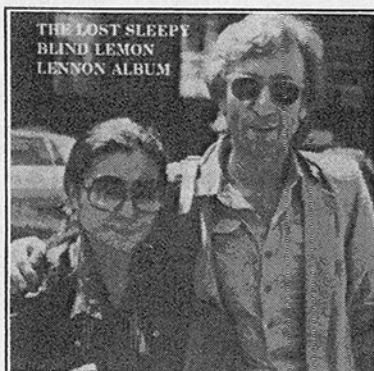


john lennon



gone from this place

THE LOST SLEEPY  
BLIND LEMON  
LENNON ALBUM

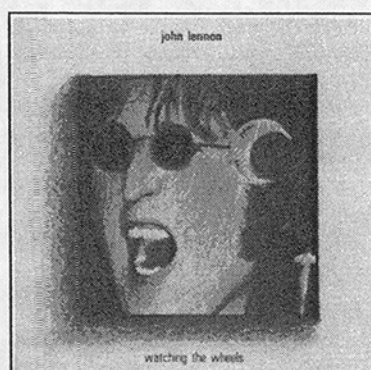


**CONTENTS**

Reviews

|                                |    |
|--------------------------------|----|
| THE LOST LENNON TAPES, V.15    | 2  |
| THE LOST LENNON TAPES, V.16    | 2  |
| LIVE IN PARIS, VOL.s 1 & 2     | 2  |
| LOST SLEEPY BLIND LEMON LENNON | 2  |
| YER BLUES                      | 3  |
| HOT HITS AND COLD CUTS         | 3  |
| GONE FROM THIS PLACE           | 3  |
| NEWS OF THE DAY                | 4  |
| WATCHING THE WHEELS            | 4  |
| SERVE YOURSELF                 | 4  |
| LOOK AT ME                     | 5  |
| SOMETHING PRECIOUS & RARE      | 5  |
| IMAGINE—THE SESSIONS           | 5  |
| A LITTLE LIVE                  | 6  |
| "LITTLE LIVE RARITIES"         | 6  |
| TO KNOW HER IS TO LOVE HER     | 6  |
| REAL EARLY BEATLES             | 6  |
| LOST MASTERS                   | 6  |
| TWO BUDDIES                    | 7  |
| RUPERT THE BEAR                | 7  |
| VENUS & MARS BOX               | 7  |
| "RARITIES BOX SET"             | 7  |
| REAL EARLY BEATLES (BOX)       | 7  |
| News                           | 8  |
| Letters                        | 10 |

john lennon



watching the wheels



Belmo's Beatleg News V4N4 is published by Storyteller Productions, P. O. Box 77513, Tucson, AZ, USA 85703, and is supported entirely by invisible strings and flying bufferins. All material has been written by L.R.E. King unless otherwise noted, and is © by the respective writers/artists. You can reach L.R.E. at the above address, or Belmo at P.O. Box 160, Newport, KY 41071. Bootleg recordings such as those discussed in this publication are illegal, and neither the authors nor Storyteller Productions wish to encourage anyone to purchase, manufacture, distribute or sell such recordings. We also wish to emphasize that we cannot supply you with, nor advise you on how to locate, such recordings. GIVE PEACE A CHANCE.

When no composer credit is given, it is assumed to be (Lennon-McCartney). The SOURCE and SOUND QUALITY information are now in the COMMENTS section. On the *Lost Lennon* material, the number in brackets is the episode from which the cut was taken; for more information on cuts from episodes 00-50, see *Unfinished Music No. 1*.

### THE LOST LENNON TAPES, VOL. 15

John Lennon

Bag Records, 5087; 4-color jacket with recording info on the back; custom labels.

#### Side A

**I'm Stepping Out** (Lennon) (5:33) 6 Aug 80, NYC; DF sessions, rough mix [61]

**I'm The Greatest** (Lennon) (0:21) late 70, Tittenhurst; crude piano demo w/ Playboy interview over it [61]

**I'm The Greatest** (Lennon) (1:50) Jun 71, Tittenhurst; IMAGINE sessions, demo take 2 w/count-in [61]

**Move Over Ms. L** (Lennon) (1:31) spring 74, NYC; early acoustic w/chat [64]

**Free The People** (Lennon) (0:57) late 71-early 72, NYC; acoustic w/bottleneck [62]

**Bring On The Lucie** (Freeda People) (Lennon) (3:57) Aug-Sep 73, NYC; MG sessions, rough mix w/count-in [62]

**#9 Dream** (Lennon) (2:07) summer 74, NYC; acoustic [63]

**People** (Lennon) (1:52) 71-72, NYC; acoustic [65]

**The Luck Of The Irish** (Lennon-Ono) (0:44) fall 71, NYC; acoustic #1 [63]

**The Luck Of The Irish** (Lennon-Ono) (1:33) fall 71, NYC; acoustic #2 w/chat [63]

**Only People** (Lennon) (2:39) Aug-Sep 73, NYC; MG sessions, rough mix [66]

#### Side B

**Rock 'N' Roll People** (Lennon) (2:38) Aug-Sep 73, NYC; MG sessions, alternate take w/count-in [66]

**MIND GAMES** radio commercial #2 (0:55) 24 Oct 73, LA; with Tony King [66]

**(Forgive Me) My Little Flower Princess** (Lennon) (3:23) Jun-Jul 80, Bermuda; acoustic take 3 [67]

Tower Records spot (0:58) 27 Sep 74, KHJ; excellent mono [67]

**I Don't Want To Be A Soldier** (Lennon) (5:45) Jun 71, Tittenhurst; IMAGINE sessions, take 1 [68]

**How Do You Sleep?** (Lennon) (4:29) Jun 71, Tittenhurst; IMAGINE sessions, rehearsal w/chat & riffs [69] or [87]

**Well (Baby, Please Don't Go)** (Ward) (5:49) Jun 71, Tittenhurst; IMAGINE sessions [69]

### THE LOST LENNON TAPES, VOL. 16

John Lennon

Bag Records, 5088; 4-color jacket with recording info on the back; custom labels

#### Side A

**Move Over Ms. L** (Lennon) (1:50) summer 74, NYC; late acoustic [64]

**Tobias Casuals #5** (1:13) 27 Sep 74, KHJ; excellent mono [67]

**Cleanup Time** (Lennon) (3:28) late '70s, Dakota; piano [69]

**(Forgive Me) My Little Flower Princess** (Lennon) (3:37) fall 80, NYC; DF sessions [67]

**Mother** (Lennon) (4:34) summer 70, electric [70]

**I'm Stepping Out** (Lennon) (4:30) Jun-Jul 80, Bermuda; acoustic take 1 w/ overdubs [70]

**Only The Lonely** (Orbison-Melson) (2:58) Fall 80, NYC; DF sessions; w/chat, riffs and brief instrumental versions of **(Just Like) Starting Over** and **Gone From This Place** [70]

#### Side B

**Oz flexi** (3:26) excellent mono; includes **Keep Right On To The End Of The Road** [69]

**Rip It Up/Ready Teddy** (Blackwell-Marascalco) (1:32) rough mix; it's interesting that although they also appear in this order on the LP, they are reversed in the listed title; I never noticed that before [69]

**I'm Crazy** (Lennon) (4:11) Dakota; batch 2, piano take 1 [69]

**Beautiful Boy (Darling Boy)** (Lennon) (4:00) Jun-Jul 80, Bermuda; acoustic, double-tracked; with message to Sean [69]

**Listen To This Radio Spot** (1:01) 27 Sep 74, KHJ; excellent mono [67]

**Stranger's Room** (Lennon) (6:02) Dakota; piano [71]

**Woman** (Lennon) (3:43) Jun-Jul 80, Bermuda; acoustic w/overdubs; w/excerpt from *Playboy* interview [70]

#### COMMENTS

All tracks from *The Lost Lennon Tapes* radio show. Excellent stereo and mono. An occasional trace of surface noise and/or tape hiss. Welcome back.

### LIVE IN PARIS, 1989, VOL.s 1 & 2

The Paul McCartney Band

Compact disc. The Duck Production, DP 002CD & DP003CD.

Disc One: **Figure Of Eight**—Eleanor Rigby (70:10)

Disc Two: **This One**—The End (59:25)

#### COMMENTS

11 or 12 Oct 89, *Palais Omnisport de Bercy*, Paris. An excellent stereo audience tape. I'll be darned if I'm going to list all of the songs in one of these show another time!

### THE LOST SLEEPY BLIND LEMON LENNON ALBUM

John Lennon

Compact disc. Library Products, 2341.

**Serve Yourself** (Lennon) (8:24) summer 80, Dakota; piano "phallic" version [48]

**You Saved My Soul** (Lennon) (1:29) late 80, Dakota; take 2 [86]

**The Worst Is Over** (Lennon) (2:16) date unknown, Dakota; acoustic w/rhythm box [90]

**When A Boy Meets A Girl** (Lennon) (2:06) fall 70, acoustic take 1 [90]

**She's A Friend Of Dorothy's** (Lennon) (4:08) fall 80, Dakota; piano take 7 w/ chat [81]

**One Of The Boys** (Lennon) (3:04) 77-78, Dakota; acoustic take 1 [81]

**He Got The Blues** (Lennon) (2:35) late 71-early 72, NYC; acoustic [81]

**Sleepy Blind Lemon Lennon "live"** (5:27) **John Henry** (trad.); **I Ain't Got The Time** (?) [79]

**Cookin' (In The Kitchen Of Love)** (Lennon) (2:40) 75-76, Dakota; piano take 1 [78]

**Free As A Bird** (Lennon) (3:25) 75-76, Dakota; piano take 1 [78]

**People** (Lennon) (1:52) 71-72, NYC; acoustic [65]

**Down In The Caribbean** (?) (3:01) STI-NYC sessions [67]

**Well (Baby Please Don't Go)** (Ward) (5:59) Jun 71, Tittenhurst; IMAGINE sessions [69]

**Only The Lonely** (Orbison-Melson) (2:58) fall 80, NYC; DF sessions; w/chat, riffs and brief instrumental versions of **(Just Like) Starting Over** and **Gone From This Place** [70]

**Gone From This Place** (Lennon) (3:19) fall 80, Dakota; acoustic [74]

**Howling At The Moon** (Lennon) (1:57) mid-late '70s, Dakota; electric w/ rhythm box [45]

**Memories** (Lennon) (2:33) late '70s, Dakota; piano take 2 [45]

**Mucho Mungo** (Lennon) (2:57) spring 74, LA; acoustic take 2 [81]

#### COMMENTS



All tracks from *The Lost Lennon Tapes* radio show. Excellent stereo and mono. An occasional trace of surface noise and/or tape hiss.

## YER BLUES

John Lennon

Compact disc. Library Products, 2329.

jam (3:44) 11 Dec 68, *Rock'N'Roll Circus* rehearsal [27]

**Yer Blues** (3:58) 11 Dec 68, *Rock'N'Roll Circus* [27]

**Her Blues** (3:58) 11 Dec 68, *Rock'N'Roll Circus* [27]

**Watching The Wheels** (Lennon) (3:00) 22 Jun 80, Bermuda; acoustic [29]

**Corrine, Corrina** (Williams-Chapman-Parrish) (1:15) early 73, Dakota; electric [27]

**Beautiful Boy (Darling Boy)** (Lennon) (2:44) summer 80, Bermuda acoustic take 1 [37]

**Whatever Gets You Thru The Night** (Lennon) (3:48) mid-Jul, NYC, early rehearsal [35]

**Only You (Ram-Rand)** (3:13) summer 74, LA; John's vocals, no spoken verse [35]

**Mother** (Lennon) (3:15) Oct 70, EMI; POB sessions, alternate [44]

**Give Peace A Chance** (7:37) 30 Aug 72, MSG; One-To-One performance [?]

**Send Me Some Lovin'** (Price-Marascalco) (2:32) Mar 72, NYC, jam [42]

**Bless You** (Lennon) (3:51) 14 Jul 74, NYC; WAB rehearsal [72]

**Dear Yoko** (Lennon) (5:17) summer 80, Bermuda; acoustic takes 2 (bd) and 3 [72]

**Living On Borrowed Time** (Lennon) (4:58) Bermuda? acoustic [72]

**Move Over Ms. L** (Lennon) (1:31) spring 74, NYC; early acoustic w/chat [64]

**Move Over Ms. L** (Lennon) (1:51) summer 74, NYC; electric [64]

**Move Over Ms. L** (Lennon) (2:38) 14 Jul 74, NYC; WAB rehearsal [64]

## COMMENTS

All tracks from *The Lost Lennon Tapes* radio show, except as noted. Excellent stereo and mono. An occasional trace of surface noise and/or tape hiss.

## HOT HITS AND COLD CUTS (SECOND MIX)

Paul McCartney

Compact disc. Library Products, 2337.

**A Love For You** (McCartney?) (4:58) Jan-Mar 71, RAM sessions? This first cut presents a bit of a mystery. While the (earlier?) mix here is substantially different

from that on **COLD CUTS** LP, it is also more polished—just the opposite of what one would expect. The backing vocals are clean and standardized, and Denny Laine (evident on the LP) is nowhere to be heard. There is synthesizer/organ where the LP has electric guitar. The CD has some different lead vocals, with some different lyrics. While it is faster, it is about 15 seconds shorter than the LP.

**Mama's Little Girl** (McCartney) (3:30) early 71? Essentially the same as the cv, but slightly faster (cv is 3:40) and with no echo on the lead vocals; tambourine is present.

**Night Out** (McCartney) (2:24) source unknown; a substantially-remixed version of the **COLD CUTS (ANOTHER)** track. A correction to *DIWTKAS*: both versions of **Night Out** have the same basic tracks (drum, organ, guitar, fuzztone and some backing vocals); however, one of them has been edited to either lengthen or shorten it.

**Hey Diddle** (McCartney) (3:34) Jan-Mar 71, RAM sessions? The CD is slightly faster than the LP, which has added echo on the backing vocals. Otherwise, they appear identical. The fiddles and pots-and-pans percussion may have been added in Nashville, Jul 74.

**Best Friend** (McCartney) (3:47) 72 Euro tour, venue unknown; essentially the same, although the LP has a few extra seconds of applause and a "thank you" from Paul at the end.

**Tragedy** (Nelson-Burch) (3:09) Aug 71; appears to be the same as the **COLD CUTS** LP version (and thus different from the **COLD CUTS (ANOTHER)** version)

**Waterspout** (McCartney) (4:33) 77, LONDON TOWN sessions; the CD lacks many overdubs present on the LP, notably most backing vocals and horns. It has a bit of studio chat at the start not present on the LP, and different from the chat on the **2 BUDDIES** instrumental. As the sessions were spread out over 77 and into 78, it's unclear just what was recorded when.

**Same Time Next Year** (McCartney) (3:00) 78; essentially the same as the LP version, but lacking most of the echo on the lead vocals

**Cage** (McCartney) (2:59) early 79? While different from the version on **EGGS UP** (having an extra layer of backing vocals), it is not noticeably different from the **COLD CUTS** LP.

**My Carnival** (McCartney) (3:18) 12 Feb 75, New Orleans; this is the version from **COLD CUTS (ANOTHER)**, but greatly speeded up and about 10 seconds

longer in the fade. Paul apparently overdubbed another lead vocal for the **COLD CUTS** (LP) version.

**Did We Meet Somewhere Before?** (McCartney) (4:47) 78; this appears to be the same mix as on **COLD CUTS (ANOTHER)**.

**Robbers Ball** (McCartney?) (3:43) source unknown; a faster, slightly longer version than on **COLD CUTS**; a few extra measures of intro with some studio chat.

**Daytime Nighttime Suffering** (McCartney) (3:12) Jan 79? This track is listed as a "bonus," and may not belong on an authentic **COLD CUTS** lineup. It is an earlier version than that released commercially—a different mix, but most noticeable is the lack of certain backing vocals.

## COMMENTS

Excellent stereo, but lacking high end—probably due to noise reduction. The lineup is the same as **COLD CUTS**, although the song order is different. This may indeed represent a second mix of the **COLD CUTS** project, but this theory is not without its problems. If so, that would place it between **COLD CUTS (ANOTHER EARLY VERSION)** and **COLD CUTS**. The two Denny Laine cuts have been dropped—so this lineup may date after his falling-out with Paul, circa spring 81—and some late '70s Macca material added. But why is Denny on the backing vocals of **A Love For You** on the LP? Perhaps Paul decided he liked the earlier version better?

## GONE FROM THIS PLACE

John Lennon

Compact disc. Vigotone, VT-CD01

**God** (Lennon) (2:39) summer 70; acoustic #2 [47]

**I'm Stepping Out** (Lennon) (5:33) 6 Aug 80, NYC; DF sessions, rough mix [61]

**Real Love** (Lennon) (3:52) Dakota piano take 1 [58]

**Going Down On Love** (Lennon) (3:56) 13 Jul 74, WAB rehearsals [77]

**Pill** (Lennon) (1:38) early 72, NYC; acoustic [53]

**Gone From This Place** (Lennon) (1:34) acoustic [48]

**Dear Yoko** (Lennon) (2:41) DF sessions; rough mix w/chat & riffs [50]

**Memories** (Lennon) (2:31) late '70s, Dakota, piano take 2 [45]

**I'm Losing You** (Lennon) (3:14) Jun-Jul 80, Bermuda; acoustic w/rhythm box [30]

**God Save Us** (Lennon-Ono) (3:08) Jun 71, Tittenhurst; rough mix w/reference vocal [19]

**I Found Out** (Lennon) (3:18) summer 70, acoustic #2 [59]

**Borrowed Time** (Lennon) (3:00) fall 80, NYC; DF sessions rough mix [48]

**Rock Island Line** (trad.) (2:31) mid-late '70s, acoustic [5]

**I'm The Greatest** (Lennon) (2:33) Jun 71, Tittenhurst; **IMAGINE** sessions demo [8]

**(Just Like) Starting Over** (Lennon) (4:52) fall 80, Dakota; acoustic take 3 w/ rhythm box [10]

**Serve Yourself** (Lennon) (5:23) spring 80, Dakota; piano "well" version [14]

**Well (Baby Please Don't Go)** (Ward) (5:49) Jun 71, Tittenhurst; **IMAGINE** sessions [69]

**Cold Turkey** (Lennon) (3:25) summer 69; acoustic #1 [72]

**Cleanup Time** (Lennon) (3:12) fall 80, NYC; DF sessions; alternate mix [15]

**Beef Jerky** (Lennon) (3:10) guitar version [not from LLT]

**Gone From This Place** "reprise" (Lennon) (0:45) acoustic [48]

#### NEWS OF THE DAY

John Lennon

Compact disc. Vigotone, VT-CD02

**How Do You Sleep?** (Lennon) (8:06) Jun 71, Tittenhurst **IMAGINE** sessions, alternate [9]

**Everybody's Talking, Nobody's Talking** (Lennon) (2:19) late '70s, Dakota; piano w/rhythm box [41]

**Nobody Told Me** (Lennon) (3:15) fall 80, NYC; DF sessions, rough mix [41]

**Woman Is The Nigger Of The World** (Lennon-Ono) (2:09) late 71, NYC; acoustic [31]

**Sally And Billy** (Lennon) (3:22) mid-late '70s, Dakota; piano take 3 w/rhythm box [30]

**Whatever Happened To...?** (Lennon) (4:38) 80, Dakota; acoustic [11]

**I'm Stepping Out** (Lennon) (4:30) Jun-Jul 80, Bermuda; acoustic w/rhythm box, double-tracked [17]

**Oh Yoko!** (Lennon) (5:45) Jun 71, Tittenhurst; **IMAGINE** sessions; rough mix w/count-in and reference vocal [52]

**New York City** (Lennon) (2:09) late 71-early 72, NYC; later acoustic [30]

**Woman** (Lennon) (3:27) Jun-Jul 80, Bermuda; acoustic w/rhythm box [22]

**Out The Blue** (Lennon) (4:10) Aug-Sep 73, NYC, MG sessions, rough mix w/ reference vocal [48]

**Mother** (Lennon) (3:48) Oct 70, EMI; POB sessions, early alternate take [44]

**Beautiful Boy (Darling Boy)** (Lennon) (3:59) Jun-Jul 80, Bermuda; acoustic, double-tracked; with message to Sean [69]

**Make Love Not War** (Lennon) (3:26) late 70, Tittenhurst; piano [08]

**I Found Out** (Lennon) (3:58) summer 70, acoustic #2 [59]

**The News Of The Day (from Reuters)** (Lennon) (4:18) Dakota acoustic [14]

**Well (Baby Please Don't Go)** (Ward) (5:50) Jun 71, Tittenhurst; **IMAGINE** sessions [69]

#### WATCHING THE WHEELS

John Lennon

Compact disc. Vigotone, VT-CD03

**I Don't Want To Be A Soldier** (Lennon) (5:45) Jun 71, Tittenhurst; **IMAGINE** sessions, take 1 [68]

**Free As A Bird** (Lennon) (3:23) 75-76, Dakota piano take 1 [78]

**Watching The Wheels** (Lennon) (2:57) Jun-Jul 80, Bermuda; acoustic [29]

**Power To The People** (Lennon) (3:43) alternate, w/count-in and false start [76]

**Honey Don't/Don't Be Cruel/Matchbox** (Perkins/Blackwell-Presley/trad. arr. Perkins) (4:55) Oct 70, EMI; POB sessions jam [22]

**Borrowed Time** (Lennon) (4:56) Bermuda? acoustic [72]

**Aisumasen (I'm Sorry)** (Lennon) (4:35) Aug 73, MG sessions; rough mix [80]

**Jealous Guy** (Lennon) (4:04) Jun 71, Tittenhurst; **IMAGINE** sessions, alternate take [20]

**Surprise, Surprise (Sweet Bird Of Paradox)** (Lennon) (2:55) early electric [74]

**(Forgive Me) My Little Flower Princess** (Lennon) (3:37) fall 80, NYC; DF sessions [67]

**Rock 'N' Roll People** (Lennon) (5:56) alternate [17] 4 Aug 73, NYC; MG sessions, take 5 w/count-in

**Gone From This Place** (Lennon) (3:17) acoustic take 4 [?]

**How Do You Sleep?** (Lennon) (4:30) Jun 71, Tittenhurst; **IMAGINE** sessions, rehearsal w/chat & riffs, edited to remove some broadcast voice-over [69]

**The Rishikesh Song** (Lennon) (1:49) 68, Kenwood? acoustic [04]

**Mind Games** (Lennon) (3:58) Aug-Sep 73, NYC; MG sessions, rough mix w/ reference vocal [24]

**Be My Baby** (Spector-Greenwich-Barry) (5:49) rough mix w/reference vocal [77]

**San Francisco Bay Blues** (Fuller) (0:46) Jun 71, Tittenhurst; **IMAGINE** sessions, vocal version [50]

sions, vocal version [50]

#### SERVE YOURSELF

John Lennon

Compact disc. Vigotone, VT-CD04

**Shoeshine** (Lennon) (3:38) acoustic [75]

**It's So Hard** (Lennon) (2:21) Jun 71, Tittenhurst; **IMAGINE** sessions, alternate take [30]

**Tight A\$** (Lennon) (3:18) electric [17]

**I'm The Greatest** (Lennon) (3:54) studio (LA) [2]

**Woman** (Lennon) (3:18) fall 80, NYC; DF sessions, rough mix w/reference vocal [77]

**Julia** (2:53) mid-68, Kenwood? acoustic [44]

**I Found Out** (Lennon) (3:55) Oct 70, EMI; POB sessions, alternate mix w/chat & extended ending [45]

**How Do You Sleep?** (Lennon) (6:02) Jun 71, Tittenhurst; **IMAGINE** sessions, rough mix [75]

**Beautiful Boy (Darling Boy)** (Lennon) (3:16) fall 80, NYC; DF sessions, rough mix [37]

**Corrine Corrina** (Williams-Chapman-Parrish) (1:13) early 73, Dakota? electric [27]

**Happy Xmas (War Is Over)** (Lennon-Ono) (3:12) acoustic [48]

**J.J.** (Lennon) (1:08) Sep 71, St. Regis, NYC; acoustic take 1 [84]

**Watching The Wheels** (Lennon) (2:49) 80, Dakota; electric blues version [88]

**Imagine** (Lennon) (3:06) Jun 71, Tittenhurst; **IMAGINE** sessions, take 1 [29]

**Steel And Glass** (Lennon) (5:10) 13 Jul 74, WAB rehearsals; from **SOMETHING PRECIOUS AND RARE**

**Many Rivers To Cross** (Cliff) (2:59) mid-late '70s, Dakota; electric w/rhythm box [86]

**Cookin' (In The Kitchen Of Love)** (Lennon) (2:31) spring 76, Dakota; piano [86]

**Serve Yourself** (Lennon) (6:08) spring 80, Dakota; piano "well" version #2 [86]

**Dear Yoko** (Lennon) (2:26) fall 80, DF sessions; rough mix w/reference vocal [86]

**Give Me Some Truth** (Lennon) (3:36) Oct 70, EMI; POB sessions, rough mix w/ count-in [52]

#### YER BLUES

John Lennon

Compact disc. Vigotone, VT-CD05

**Only People** (Lennon) (2:38) Aug-



Sep 73, NYC; MG sessions, rough mix [66]  
**Move Over Ms. L** (Lennon) (1:50)  
summer 74, NYC; late acoustic [64]

**(Forgive Me) My Little Flower Princess** (Lennon) (3:20) Jun-Jul 80, Bermuda; acoustic take 3 [67]

**Rock 'N' Roll People** (Lennon) (2:36) alternate [66]

**The Luck Of The Irish** (Lennon-Ono) (1:16) later acoustic, missing some chat [63]

**#9 Dream** (Lennon) (2:07) summer 74, NYC; acoustic [63]

**Mother** (Lennon) (4:34) summer 70; electric w/tremelo [70]

**Stranger's Room** (Lennon) (6:03) late '70s, Dakota; piano w/intro [71]

**Bring On The Lucie** (Freeda Peeple) (Lennon) (3:59) Aug-Sep 73, NYC; MG sessions, rough mix w/count-in [62]

**Cleanup Time** (Lennon) (3:28) Dakota piano [69]

**Yer Blues** (3:58) 11 Dec 68, *Rock 'N' Roll Circus* rehearsal [50]  
jam (3:42) 11 Dec 68, *Rock 'N' Roll Circus* [27]

**Yer Blues** (3:58) 11 Dec 68, *Rock 'N' Roll Circus* [27]

**John Henry** (trad.) (2:13) "live" [79]

**I'm Losing You** (Lennon) (3:51) fall 80, NYC; DF sessions; rough mix w/reference vocal [71]

**Love** (Lennon) (2:23) summer 70; electric w/tremelo [77]

**Out The Blue** (Lennon) (4:08) Aug-Sep 73, NYC; MG sessions, rough mix w/final vocal [77]

**What You Got** (Lennon) (3:18) acoustic [77]

**Real Love** (Lennon) (3:59) fall 80? Dakota; acoustic w/whistled chorus [77]

**Bony Moronie** (Williams) (3:55) Oct-Dec 73, LA; R'N'R sessions, rough mix w/count-in [77]

## LOOK AT ME

John Lennon

Compact disc. Votone, VT-CD06

**How Do You Sleep?** (Lennon) (5:52) Jun 71, Tittenhurst; IMAGINE sessions, alternate [53]

**Look At Me** (Lennon) (2:49) alternate mix [88]

"Club Dakota" medley: **Beautiful Boy (Darling Boy)**/**Howling At The Moon**/**"Club Dakota Rap"/Across The River** (Lennon) (5:09) spring 80, Dakota? electric w/rhythm box [87]

**I'm The Greatest** (Lennon) (3:53) take 4, final w/John's vocals [87]

**Cleanup Time** (Lennon) (4:25) fall

80, NYC; DF sessions; rough mix w/reference vocal [89]

Sep 71, St. Regis Hotel, NYC; acoustic performances from *Clock* [81]

**Honey Don't** (Perkins) (1:49)

**Glad All Over** (Schroeder-Temper-Bennett) (0:48)

**Lend Me Your Comb** (Twomey-Wise-Weisman) (1:22)

**Duane Eddy jam** (Shazam!) (Eddy-Hazlewood) (0:48)

**Mucho Mungo** (Lennon) (2:52) spring 74, LA; acoustic take 2 [81]

**So Long** (Lennon) (3:08) [81]

**I Found Out** (Lennon) (3:41) Oct 70, EMI; POB sessions, rough mix #2 [84]

**Watching The Wheels** (Lennon) (3:25) fall 80, NYC; DF sessions; rough mix w/count-in [84]

**Julia** (2:53) mid-68, Kenwood? acoustic [44]

**When A Boy Meets A Girl** (Lennon) (2:05) fall 70, acoustic take 1 [90]

**Real Life** (Lennon) (3:26) piano take 2 [83]

**I'm Stepping Out** (Lennon) (4:59) fall 80, NYC; DF sessions; take 1 [83]

**Well Well Well** (Lennon) (1:09) late Jul 70, acoustic [82]

**Well Well Well** (Lennon) (3:35) Oct 70, EMI; POB sessions, take 4, from acetate [82]

**Power To The People** (Lennon) (2:46) rough mix w/reference vocal [16]

**She's A Friend Of Dorothy's** (Lennon) (4:07) Dakota piano take 7, w/chat [81]

**Look At Me** (Lennon) (3:07) fall 68, acoustic [82]

**My Mummy's Dead** (Lennon) (1:13) summer 70, acoustic take 2 [82]

## COMMENTS

All tracks from *The Lost Lennon Tapes* radio series unless otherwise noted. Excellent stereo and mono. An occasional trace of surface noise and/or tape hiss. Some of the material appears on bootleg for the first time; however, some tracks are repeated from one disc to the other.

## SOMETHING PRECIOUS & RARE

John Lennon

Compact disc. Votone, VT-CD07

**I'm The Greatest** (Lennon) false start (0:48); false start (0:31); false start (0:22); complete take #1 (3:37); false start (0:50); false start (0:18); complete take #2 (4:26); false start (0:44); complete take #3 (2:19); complete take #4 (3:53)

13 Jul 74, W&B rehearsals

**Steel And Glass** (Lennon) (5:16)

**Going Down On Love** (Lennon) (4:00)

**Move Over Ms. L** (Lennon) (2:55) w/false start

**Surprise, Surprise (Sweet Bird Of Paradox)** (Lennon) (3:36) w/count-in

**Beef Jerky** (Lennon) (3:17) w/count-in

**Scared** (Lennon) (4:52)

**Old Dirt Road** (Lennon-Nilsson) (4:41)

**Bless You** (Lennon) (6:32) w/2 false starts, count-in, chat & riffs

**Whatever Gets You Thru The Night** (Lennon) (1:44)

**Nobody Loves You (When You're Down And Out)** (Lennon) (5:15)

## COMMENTS

Excellent stereo. Reissues, but with significantly better sound. *Surprise, Surprise* is not listed on the cover, but is on the disc.

## IMAGINE — THE SESSIONS

John Lennon

Compact disc. Votone, VT-CD08

**Imagine** (Lennon) (3:06) take 1 [29]

**Crippled Inside** (Lennon) (3:46) alternate take [29]

**Jealous Guy** (Lennon) (4:03) alternate take [20]

**It's So Hard** (Lennon) (2:20) alternate take [30]

**I Don't Want To Be A Soldier** (Lennon) (5:45) take 1 [68]

**Give Me Some Truth** (Lennon) (3:35) rough mix [52]

**Oh My Love** (Lennon-Ono) (2:23) alternate take [53]

**How Do You Sleep?** (Lennon) (8:06) alternate take [09]

**How?** (Lennon) (3:40) alternate take [39]

**Oh Yoko!** (Lennon) (5:45) rough mix w/count-in and reference vocal [52]

jam (0:38) [87]

**How Do You Sleep?** (Lennon) (4:29) rehearsal w/chat & riffs [87]

**Oh My Love** (Lennon-Ono) (2:38) alternate take [73]

**I'm The Greatest** (Lennon) (2:33) studio demo w/count-in [8]

**Well (Baby Please Don't Go)** (Ward) (5:49) jam [69]

**How Do You Sleep?** (Lennon) (7:34) rehearsal take (low vocal) w/chat [87]

**Imagine** (Lennon) (2:55) first piano runthrough, complete [87]

**San Francisco Bay Blues** (Fuller) (0:46) vocal version [50]

## COMMENTS

Jun 71, Tittenhurst; IMAGINE sessions.

All tracks from *The Lost Lennon Tapes* radio show. Excellent stereo and mono. An occasional trace of surface noise and/or tape hiss. Note: although the show announced that this *Give Me Some Truth* was the second-to-last take (based on the chat in which Spector says they need one more take—to which John replies “Oh, wasn’t that it?”), it was in fact the take used for the commercial release.

#### A LITTLE LIVE

Ringo Starr and his All-Starr Band  
Starlight Records, SL-7-002; 7-inch EP in b&w fold-over sleeve, with recording information on the back; labels are blank.

##### Side A

**Back Off Boogaloo** (Starkey) (4:01) 5 Aug 89, Holmdel, NJ; fair to good stereo audience tape

**I Call Your Name** (2:29) recorded Apr 90, California? recorded for the John Lennon Scholarship Concert, Liverpool, 5 May 90; broadcast in the UK that evening as part of the tv coverage for the event; band included Jeff Lynne, Tom Petty, Joe Walsh and Jim Keltner; very good mono

##### Side B

13 Aug 89, Wantagh, NY; very good stereo audience tape (6:44)

**It Don't Come Easy** (Starkey)

**No-No Song** (Axton-Jackson)

##### COMMENTS

*I Call Your Name* is terrific—the best thing Ringo's done in years. Some copies available on colored vinyl.

#### “LITTLE LIVE RARITIES”

Paul McCartney

Starlight Records, SL-7-003; 7-inch EP in b&w fold-over sleeve, with recording information on the back; labels are blank.

##### Side A

**P. S. Love Me Do** (2:30) filmed live in early Mar 90, Tokyo, for the John Lennon Scholarship Concert, Liverpool, 5 May 90; broadcast in the UK that evening as part of the tv coverage for the event; very good mono

**Only Love Remains** (McCartney) (4:19) recorded 28 Nov 86, at the Royal Variety Show; very good stereo

##### Side B

**Blue Moon Of Kentucky** (Monroe) (3:11) 14 Aug 72, Aarhus, Denmark; very good stereo audience tape

**Best Friend** (McCartney) (3:55) 14 Aug 72, Aarhus, Denmark; very good stereo audience tape

##### COMMENTS

Some copies available on colored vinyl.

#### To Know Her Is To Love Her/ *Besame Mucho*

The Beatles

Deccagone Records, PRO-1106; 7-inch EP in 4-color sleeve; insert sheet has recording information; labels are blank.

##### Side A

**To Know Her Is To Love Her** (Spector) (2:21) 1 Jan 62, Decca audition

**To Know Her Is To Love Her** (Spector) (2:47) 6 Aug 63, BBC; with intro

##### Side B

**Besame Mucho** (Velasquez-Skylar) (2:25) 1 Jan 62, Decca audition

**Besame Mucho** (Velasquez-Skylar) (2:22) 6 Jun 62, EMI

**Besame Mucho** (Velasquez-Skylar) (2:26) 15 Jun 62, BBC; good mono

##### COMMENTS

Very good to excellent mono, except as noted. An interesting idea, but there is some extraneous, unrelated music at various places on the disc. Tsk. Some (all?) copies available on colored vinyl.

#### THE REAL EARLY BEATLES

The Beatles

Starlight Records, SL 87050; b&w pasted slicks, with recording information on the back; labels are generic Starlight.

##### Side A

**That'll Be The Day** (Holly-Allison-Petty) (0:39) Quarry Men; good to very good mono

Silver Beatles rehearsals; May 60, Liverpool:

**I Will Always Be In Love With You** (Ruby-Green-Sept) (2:13)

**You'll Be Mine** (?) (1:37)

**Matchbox** (trad. arr. Perkins) (0:55) with the unknown snippet at the start

**Wildcat** (Schroeder-Gold) (2:20)

**Some Days** (?) (1:30)

**I'll Follow The Sun** (1:39)

**Well Darling** (?) (3:07)

**You Must Write Every Day** (?) (2:24)

**That's When Your Heartaches Begin** (Raskin-Hill-Fisher) (1:10)

instrumental (2:17)

**Hello Little Girl** (1:45)

##### Side B

early 61, Cavern rehearsal?

**I Saw Her Standing There** (3:07)

**One After 909** (3:09)

**One After 909** (3:14)

**Catswalk** (1:22)

1 Jan 62, Decca audition

**Love Of The Loved** (1:41)

**Like Dreamers Do** (2:21)

**Hello Little Girl** (1:30)

22 Aug 62, Cavern

**Some Other Guy** (Leiber-Stoller-Barrett) (1:50) from film

**Some Other Guy** (Leiber-Stoller-Barrett) (1:55) from NEMS acetate

##### COMMENTS

Very good to excellent mono, except as noted. A stab at collecting all of the significant, earliest material into one collection (ala **REINTRODUCING THE BEATLES**). But where are **Hallelujah! I Love Her So** and the second version of **Catswalk**? Some copies available on colored vinyl.

#### LOST MASTERS

The Beatles

Starlight Records, SL 87049; b&w pasted slicks, with recording information on the back; labels are generic Starlight.

##### Side A

**There's A Place** (2:16) 11 Feb 63, EMI; take 5

**I Saw Her Standing There** (4:52) 11 Feb 63, EMI; takes 6, 7, 8, 9

**A Taste Of Honey** (Scott-Marlow) (2:09) 11 Feb 63, EMI; take 6

**There's A Place** (2:23) 11 Feb 63, EMI; takes 12, 13

**I Saw Her Standing There** (3:35) 11 Feb 63, EMI; takes 11, 12

**From Me To You** (7:30) 5 Mar 63, EMI; takes 1, 2; takes 8, 9, 10, 11, 12, 13, 14 as edit pieces

**Thank You Girl** (2:14) 5 Mar 63, EMI; take 4

##### Side B

**Thank You Girl** (4:02) 5 Mar 63, EMI; take 7, 8, 9, 10, 11, 12, 13 as edit pieces

**One After 909** (1:20) 5 Mar 63, EMI; take 1

**Hold Me Tight** (3:58) 12 Sep 63, EMI; takes 22, 23, 24

**Don't Bother Me** (Harrison) (3:48) 12 Sep 63, EMI; takes 11, 12, 13

**A Hard Day's Night** (4:29) 16 Apr 64, EMI; takes 6, 7

**12-Bar Original** (Lennon-McCartney-Harrison-Starkey) (6:35) 4 Nov 65, EMI; take 2

**I Am The Walrus** (4:09) 5 Sep 67, EMI; take 6

##### COMMENTS

Studio material, as noted. For information regarding individual takes, see *BBN V3N4*. As these come from the original CD issues, some of the tracks contain only one channel of the stereo signal. Timings here include all material relevant to the song. The new material from **UNSURPASSED MASTERS** 1-3. Some copies available on colored vi-



nyl.

## TWO BUDDIES

Paul McCartney & Denny Laine  
TAKRL 9000; b&w jacket with paste-on  
slicks; labels are blank.

### COMMENTS

Reissue of **TWO BUDDIES ON HOLLY DAYS** CD. See review in V4N1/2. Noticeable distortion, as if it were mastered too loud. Some copies available on colored vinyl.

## RUPERT THE BEAR

Paul McCartney  
TAKRL 9004; b&w jacket with paste-on  
slicks; labels are blank.

### COMMENTS

Reissue of the **RUPERT** CD. See review in V4N1/2. Noticeable distortion, as if it were mastered too loud.

## VENUS & MARS ROCK SHOW (box)

The Beatles  
Starlight Records, SLB-001; two LPs, one  
EP and one cassette in black box with paste-  
on b&w slicks front and back; insert con-  
tains track listing and recording informa-  
tion.

### VENUS (LP)

See review last issue.

### MARS (LP)

See review last issue.

### ROCK SHOW (EP)

See review last issue.

## VENUS & MARS ROCK SHOW (cassette; SL-BC-001)

### Side A

Venus And Mars/Rock Show (Mc-  
Cartney) (3:35) 23 Jun 76, Los Angeles  
You Gave Me The Answer (McCart-  
ney) (2:21) 21 May 76, Copenhagen  
Magnetite And Titanium Man (Mc-  
Cartney) (3:50) 10 Jun 76, Seattle; fair ste-  
reo

Letting Go (McCartney) (4:30) 15  
May 76, Largo

Spirits Of Ancient Egypt (McCart-  
ney) (3:45) 9 May 76, Toronto; fair stereo  
Medicine Jar (McCulloch-Allen)  
(4:24) 23 Jun 76, Los Angeles

Call Me Back Again (McCartney)  
(5:29) 10 Jun 76, Seattle; fair stereo

### Side B

Listen To What The Man Said  
(McCartney) (2:35) 7 or 8 Nov 75, Sydney  
Letting Go (McCartney) (5:16) 3 May  
76, Fort Worth

Magnetite And Titanium Man (Mc-  
Cartney) (3:38) 16 Jun 76, San Diego

15 May 76, Largo (5:54)

### You Gave Me The Answer

(McCartney)

### Listen To What The Man Said

(McCartney)

### Medicine Jar (McCulloch-Allen)

(4:19) 9 May 76, Toronto; fair stereo

76 tour interviews (7:45) with Geraldo  
Rivera (from *Goodnight America*) and  
Michael Parkinson (from Australian tv);  
good to very good mono

### COMMENTS

Sources, as noted. I did not compare the 76  
to concert tapes to confirm the locations!  
Audience tapes; good to very good stereo  
unless otherwise noted.

## "RARITIES BOX SET"

Paul McCartney

Starlight Records, SLB-002; one LP, one  
EP and one cassette in black box with paste-  
on b&w slicks front and back; insert con-  
tains track listing and recording informa-  
tion; comes with a badge.

### "LIVE RARITIES" (LP)

See review last issue.

### "LITTLE LIVE RARITIES" (EP)

See review above.

### "RARITIES" (cassette tape)

#### Side A

message for Japanese fans (0:25)

Once Upon A Long Ago (McCart-  
ney) (4:03)

The Long And Winding Road  
(3:41)

It's Now Or Never (DiCapua-Gold-  
Schroeder) (2:53)

P. S. Love Me Do (3:34)

Loveliest Thing (McCartney) (3:47)  
The First Stone (McCartney-Stuart)

(3:45)

Party Party (P. McCartney-L.  
McCartney-McIntosh-Stuart-Whitten-  
Wickens) (5:17)

#### Side B

Mama's Little Girl (McCartney)  
(3:13)

Same Time Next Year (McCartney)  
(2:57)

I Wanna Cry (McCartney) (4:17)

I'm In Love Again (Domino-  
Bartholomew) (2:25)

Good Sign (McCartney) (6:17)

Back On My Feet (McCartney-  
McManus) (4:08)

Flying To My Home (McCartney)  
(3:49)

### COMMENTS

All commercial material, previously avail-  
able. Excellent stereo, but recorded too loud  
on mediocre tape.

## THE REAL EARLY BEATLES (box)

The Beatles

Starlight Records, SLB-003; one LP, one EP  
and one cassette in black box with paste-on  
b&w slicks front and back; insert contains  
track listing and recording information; comes  
with a badge.

### THE REAL EARLY BEATLES (LP)

See review above.

### To Know Her Is To Love Her/ Besame Mucho (EP)

See review above.

## THE REAL EARLY BEATLES (cassette)

### Side A

I'll Be On My Way (1:54) 24 Jun 63,  
BBC; very good mono

I Saw Her Standing There (2:55) 11  
Feb 63, EMI; take 2

One After 909 (2:45) 5 Mar 63, EMI;  
take 2

How Do You Do It (Murray-Edmond)  
(1:50) 4 Sep 62, EMI; take 2

From Me To You (1:43) 5 Mar 63,  
EMI; unknown take

There's A Place (0:11) 11 Feb 63,  
EMI; take 3

There's A Place (1:45) 11 Feb 63,  
EMI; take 4

Misery (1:44) 11 Feb 63, EMI; take 1

Can't Buy Me Love (2:05) 29 Jan 64,  
Paris; take 1

She's A Woman (3:07) 8 Oct 64, EMI;  
take 2

I'm Looking Through You (2:59) 24  
Oct 65, EMI; take 1

Leave My Kitten Alone (Turner-  
McDougall) (2:42) 14 Aug 64, EMI; take 5

A Hard Day's Night (2:27) 16 Apr 64,  
EMI; instrumental

### Side B

7 Dec 63, Empire Theatre, Liverpool;  
from *It's The Beatles!* tv broadcast (26:25):  
From Me To You, I Saw Her Standing  
There, All My Loving, Roll Over  
Beethoven, Boys, Till There Was You, She  
Loves You, This Boy, I Want To Hold  
Your Hand, Money (That's What I Want),  
Twist And Shout, From Me To You (in-  
strumental)

### COMMENTS

Side A is excellent stereo unless otherwise  
noted; side B is very good mono.

## NEXT ISSUE

We've got lots of articles lined up, in-  
cluding tips for tape-traders, a look at  
Paul's work in 1974, and Beamo's  
interview with the people who put out  
the original SWEET APPLE TRAX.

# NEWS

## ILLEGAL BEATLES

Last issue I reported that Storyteller is publishing their first non-L.R.E. King book. *Illegal Beatles* is 320 pages overflowing with reviews, indexes, catalogues, photos, letters, questions and answers—all delivered in Doug Sulpy's irreverent style and enclosed within a glitzy four-color cover. I've seen the proofs, and it looks great! Plus pages of updated information and issue-by-issue commentary compiled by Doug just for this volume. If your collection is missing some back issues, here's your chance to fill in those annoying gaps. If you've never seen a copy of *Illegal Beatles*, this is the perfect way to get acquainted with one of the most informative (and opinionated) 'zines around.

We've only printed 1000 of these guys, and we expect 'em to blow out the door rapidly! You know how hard it is to find our books in stores, so you'll find an order form in the usual place. Snooze and you lose! Don't delay—order today!

[Whoosh! Pow! How's that for hype? Seriously, though—it's a terrific book and a great buy. I recommend it without hesitation.]

## THANK U VERY MUCH

I want to take this opportunity (to coin a phrase) to thank everyone who has been writing to me and sending me tapes. I am months behind in my correspondence, but please believe that your letters and contributions are read, considered and appreciated. And they will eventually be answered.

## GOOD NEWS:

### ANOTHER ONE BITES THE DUST

Thanks to reader Chris Lee Robinson, who sent me a tape, I can now announce positively that *All Together On The Wireless Machine* was definitely performed by Paul McCartney. It was rebroadcast, as stated in an earlier issue, as part of *The History Of British Pop Radio*. It was a brief promotional jingle for Kenny Everett and Chris Denning for *Where It's At* recorded by Paul (with Kenny Everett), probably at home in Nov 67. It was first broadcast 26 Nov 67 on Radio One. In case you're interested, the lyrics are:

*While sitting at my piano one day,*

*A magical thought came my way:*

*To write a number for the BBC.*

*Kenny Everett and Chris Denning*

*All together on the wireless machine.*

*Kenny Everett and Chris Denning*

*All together on the wireless machine.*

*Kenny Everett and Chris Denning*

*All together on the wireless machine.*

*Mister Everett and ... [breaks down]*

Other important info gleaned from the series:

—The *INTERVISTA* interview with Kenny Everett was initially broadcast on Radio One on 9 Jun 68, in an interestingly edited and altered form. This actual broadcast has never been bootlegged. There was apparently at least one later broadcast, as one reader sent in a tape with *Don't Pass Me By* (commercial version) being played under a portion of the interview.

—A bit where Kenny Everett talks about editing the Christmas record at one of the editing suites at the BBC. In it, he also claims to have copied a *Magical Mystery Tour* (the song, apparently) demo while it was in Brian's possession. Unlike the material discussed last issue, this was at least chronologically possible.

Also on Chris's tape was (as he called it) a "wet string" recording of Paul doing another jingle for KE. Paul sings "Kenny Everett" several times, eventually turning this into "Can I have a ride," (say it fast) which then becomes "Can I have a ride on your donkey?" This is from late 68-69.

## BAD NEWS:

### BBN PRICE TO GO UP

Postage just went up; on top of that, my printer (who was already the cheapest I could find) tells me that his prices will be going up as well. To offset these increases, Storyteller will be raising the price of all subscriptions by a flat \$2.50 per six issues as of now. Copies sold through shops, generally at a suggested \$2.00, will now be at a suggested \$2.50. I'm sorry about this, but it can't be helped. Still, such a deal.

## WHERE IS THEY?

A year ago, our spies reported that, due to the settlement of difficulties between EMI and the Beatles, we could expect new product during 1990. So where is it? Your guess is as good as ours. Maybe it was held back due to the fact that all four Exfabs have had releases in the last half of the year. And where's that great, mysterious video release (rumored to be a completely redone Shea with additional footage and music)? In fact, the settling of the legal issues seems to have made no difference at all.

## MORE LOST AND UNRELEASED

Thanks to Tom (Words And Ideas) Jones

for his additions to *Tomorrow Never Knows*. I haven't had a chance to check many of these out, but here's his list (much of this is verbatim from his letter):

Two unfinished Harrison songs, as mentioned in Hunter Davies: ...But he was working one day on one for Marianne Faithfull. She'd asked him to write one for her to sing, something like *Within You Without You*. He wasn't sure how it was going to turn out. He had the song in his head, but the words were becoming jokier and jokier. He thought they might end up too silly and he'd have to dump them... [Harrison tells Davies... "I'd got, 'You can't love me with your artichoke heart,' which is not bad." [He then "sang and played the song on his Hammond organ."]] "But I'm not sure about continuing the joke—"You can't listen with your cauliflower ear" or 'Don't be an apricot fool.' I don't know. I'll just see how it turns out." The other song is reprinted in the introduction to Davies' 1985 paperback edition:

*I'm happy to say that it's only a dream  
When I come across people like you.  
It's only a dream and you make it obscene  
With the things that you think and you do.  
You're so unaware of the pain that I bear  
And jealous for what you can't do.  
There's times when I feel I haven't a hope  
But I also know that isn't true.*

From the Aug 88 *Beatles Book* "Beatles Diary" column: 18 Aug 68: It is announced that John has written a new song for Tiny Tim to perform at his upcoming London concert. The Oct/Nov 88 issues report that John, George, Ringo and friends were at a Royal Albert Hall performance by Tiny Tim on 30 Oct 68, but no with further mention of the song. Perhaps John liked it so much he kept it for himself. If so, which one might it have been?

Unfinished Startling music: Ringo told Allan Kozinn, as reported in *Beatlefan* summer 1989, about *Three Ships In The Harbour*, a lengthy song ("with 93 verses") written during the '60s, and later edited (to "23 verses") by Harry Nilsson. "I never got round to doing that one." He also mentions the *I Can Help* and *Shoobedoo* as among the unreleased Chips Moman tracks. A *Beatles Book* (Oct 89?) lists *I Can Help* and *Whiskey And Soda*; *Beatlefan* (V9N3) lists *Some Kind Of Wonderful*, *Beat Patrol* and *Ain't That A Shame*.

Three from the *Let It Be* album book: "Paul (crooning): 'I left my heart in San Francisco / I got loaded in the bay / I took my heart to Vegas / And this is what she say / Get out of Vegas with your craps and your



dice." "Paul: Through a London window / My guitar and I / We sit and serenade / Till the dawn goes by." And finally, the third part of the Lennon "shoot me" trilogy: "John (singing): Shoot me when I'm evil / Shoot me when I'm bad / Shoot me when I'm hungry / And shoot me when I'm..."

**McCartney outtake:** a long version of *The Lovely Linda*. Paul said it would probably come out later. [source unknown]

**Unreleased album: UNFINISHED MUSIC NO. 3.** Lennon told *Rolling Stone* in late 1969 (Man Of The Year issue?) that the next John and Yoko "joke album" would contain one side of out-of-control laughter by the pair and friends and one side of a secret being shared (and distorted) by whisper. This latter idea was also filmed, as it appears in a video prepared in the 1980s to promote a *MILK AND HONEY* song.

The "live jam" inner sleeve from *SOMETIME IN NEW YORK CITY* lists (upper right corner): "side 2. *The Luck Of The Irish* (for the film of the same name!)" and "Halloween (when it came!)."

John and Yoko on David Susskind, late 1971. This one-hour show was dedicated to Yoko. It opened with David Peel and the Lower East Side with John and Yoko, performing *The Ballad Of New York City/John Lennon For President*. Yoko talked with Susskind before bringing John out for a performance of *Attica State*. When the song was finished, two older hecklers were encouraged to debate John, who later sang and played the chorus of *The Luck Of The Irish* to make a point. When the show returned to the Yoko interview, she complained that Susskind had tricked her by keeping John on longer than agreed. [Tom says he used to have a terrible homemade recording of this. I have not been able to find any mention of it in the usual sources.]

*Imagine*, performed live at the UN on 15 Dec 71. [Lewisohn reports their attendance of a reception for U Thant, but not mention that any music was performed.]

**Wings blues instrumental:** from the *Wings Over Europe 1972* tour program. "[Following the release of *WINGS WILD LIFE* and a brief Jamaican holiday, Paul and Linda] ...made their way to New York City in mid December, to rejoin the two Dennys. While in New York, Wings did a couple of radio interviews, rehearsed in a West 40s studio, and mixed an instrumental blues track slated as a B side to a possible maxi single." This would not be *Henry's Blue*, because the program specifically says that it had not been recorded.

**Popcorn.** Mentioned, along with *Tennessee*, in *Loving John* by May Pang. While promoting *WALLS AND BRIDGES* in a *Hit Parader* interview, Lennon said he had writing "diarrhea" (the same expression he used in 1980) and he was anxious to start a new album. In the same interview, he pondered releasing the Spector LA tracks on an EP, so the interview predated the Oct 74 **ROCK 'N' ROLL** sessions.

Paul's bread commercial. You may not believe me on this one, but *Melody Maker* of *NME* ran a McCartney interview during late 74 (promoting the *Junior's Farm-era Wings*) during which he talked about how difficult it had been to write a piece of music that was of a certain length. Still, he said, he had enjoyed composing the music for a UK radio commercial for "bread."

George and Paul in 1979! In the 19 Apr 79 *Rolling Stone* writer Mick Brown, in the introduction to his George Harrison interview, says, "Up for the day from his home in Oxfordshire, some thirty miles from London, George Harrison had spent the morning in the recording studio with Paul McCartney. It was not, he hastened to explain, a meeting that presaged any sort of Beatles reunion." The interview was conducted during late Feb, so George was probably visiting Paul at Replica Studios (MPL) during the **BACK TO THE EGG** sessions.

Yoko tracks from 1980. Of the unreleased Yoko tracks recorded for **DOUBLE FANTASY** or released on **MILK AND HONEY**, the only one I have ever seen identified is *Silver Horse*, later redone for **SEASON OF GLASS**. It was one of the first titles reported from the 1980 sessions. Were there other songs as well?

Harrison's 1980 hiatus reportedly produced a lot of private F.P.S.H.O.T. recordings. The *Dark Horse* biography lists: an unused theme for the *Brazil* movie, several "wild instrumentals" (including *Sooty Goes To Hawaii*—Harrison recently wrote the preface for a UK children's book, *Sooty The Bear*) and a Mexican folk song recorded with Olivia's dad.

George with Bob Dylan on *Rainy Day Women*, 17 Oct 87, Wembley.

*NME*, 12 Dec 87: Paul says that *It's Now Or Never* and *I Saw Her Standing There* were recorded during the **CHOB** sessions.

**CLOUD 9** outtake: according to *Beatlefan*, a song entitled *Vatican P2 Blues* was recorded; its theme was the "Mafia/Vatican connection."

*Beatlefan* reports that among the unre-

leased McCartney-McManus performed by Elvis Costello on his summer 89 European tour was *So Like Candy*.

14-19 Dec 89, more **RUPERT** sessions.

Early 1988: George writes an "Indian-sounding tune" for *The Bunburys*, a BBC tv series about cricket-playing rabbits. Throughout the following year, *Beatles Book* announces tentative release dates for an LP containing the track.

## MORE NEW STUFF

**STUDIO TRACKS, VOL. 1:** Paul McCartney (CD, Chapter One CO 12532) *Blue Sway, Waterspout, Keep Under Cover, On The Wings Of A Nightingale, Treat Her Gently/Lonely Old People, You Gave Me The Answer, Ebony And Ivory, Same Time Next Year, Once In A Lifetime, Country Dreamer, Daytime Night-time Suffering, Back On My Feet, Bogey Wobble*. Apparently copied from a variety of vinyl sources.

**JAMES PAUL MCCARTNEY:** Paul McCartney (Chapter One, CO 25128). The usual material from the 1973 tv special, plus two live cuts (*Hi Hi Hi* and *Wild Life*) from an unidentified show (possibly Montreux '72).

**WHY DON'T WE DO IT ON THE ROAD?** Paul McCartney (3-LP set, STASI Records, PMc 910). Various live cuts from various performances on the recent tour. The Schwarzs tell me that "STASI" is an abbreviation for the (former) East German secret police, *Staatssicherheit*.

**LIVE IN PALAIS DES SPORTS** (CD, Starlife 52023) both shows; **LIVE IN JAPAN** (CD, Starlife 52024) both shows; **LIVE IN ADELAIDE** [12 Jun 64] **AND HOUSTON** [evening] (CD, Starlife 52026). Apparently copied from previous releases.

**STUDIO TRACKS VOL. 3** (CD, Chapter One 25118) & 4 (CD, Chapter One 25131); John Lennon; all **LLT** material, mostly from vinyl.

**ULTRA RARE TRAX VOL. 5 & 6;** CD reissues.

**THE UNRELEASED TRACKS VOL. 1** (CD, Living Legends LLRC062) and **VOL. 2** (CD, Living Legends LLRC063). Studio and BBC material; nothing new.

**PAUL 12/15/89** (Blue Lake Records, PMc-23). The expected live show, including a brief *Jingle Bells*.

## MISC.

Doug Sulpy sent me a tape of Lonnie Donegan material, and on it was a version of

**Talking Guitars Blues.** It may be this that influenced George—who performed the song for the cameras in *The Beatles—What's Happening In The USA*.

There was a question in the latest *Illegal Beatles*, about a US radio station said to have broadcast a McCartney concert, which I may be able to answer. After we saw Paul in Phoenix last year and were making our way to the parking lot, we found some fliers on the ground which advertised that one of the local FM stations would be broadcasting all of the music from the concert. When we finally found the station, they were playing commercial versions of each song, in the correct concert order. When possible, they were using live versions—but they were not broadcasting a live tape. I don't know whether this idea was original to them, or whether it was being done across the country.

## LETTERS

**J. M. Uhlir**

A few reflections on *Fixing A Hole*:

Additions to "Tomorrow Never Knows:"

**That's Teneriff, The Wonderful Place** (McCartney) Written by Paul in 1963 while the Beatles were on a two week holiday with Klaus Voorman and Astrid at Teneriff, in the Canary Islands. Source: an article by Zdenko Hirschler in the Swedish pop magazine *Bildjournalen*, 1967, issue unknown. [Anyone else out there ever heard of this? And wow, what a terrible title!]

**Tell Me If You Can** (McCartney-Sheridan) Written by Paul and Tony Sheridan. My sources: In a short note in *Bildjournalen* (probably 1964), a song (no title given) written by McCartney-Sheridan is mentioned, and Sheridan is said to have returned to England to record it. Tom Schultheiss mentions the song, **Tell Me If You Can**, three times in *A Day In The Life*. First, it is reported to have been written in Hamburg in 1961. Then, in a quotation from Guzak & Mattoon's book, *The Recordings Of John, Paul, George And Ringo*, the song is said to have been recorded in May 61 by Sheridan and the Beatles during the Polydor sessions. Finally, Schultheiss mentions the song as having been recorded in Feb 64, but remaining unreleased. This could have been done at the same time as the new lyrics to *Sweet Georgia Brown*. [We printed the lyrics to this song an issue ago, along with Arno's report that Sheridan says the song was never recorded. I now have a tape of Tony singing a verse, acoustic, live on the radio in Europe.]

Additions to the new **GET BACK** listing:

**Hare Krishna** (Ragni-Rado-McDermott) From the musical *Hair*, which premiered in London in the summer of 1968. [The "Hare Krishna" mantra is part of a

## BEATLEG ADS ARE FREE TO SUBSCRIBERS

**WILL TRADE** original 13-song **CHOB** for US Lennon bootleg LPs/CDs. CDs for sale: **LLT** Vols 1-3 (Living Legend Records). Desperately wanted: **IMAGINE: THE ALTER-NATE ALBUM** on LP or CD and upcoming **LLT** LPs (Vols 14-17). Wilhelm Eder, Roesselmuehlgrasse 13/17, A-8020 Graz, Austria.

**WANTED:** Unreleased audio/video of Springsteen, Paul Simon, Stones, Dylan, Hall Of Fame, etc. I have 40 hours of unreleased Beatles and solo video for trade (only). Ken W., 836 N. Fuller Ave. #5, L.A., CA 90046.

**HELP!** L.R.E. is desperate to hear from anyone who has audio of Neil Innes' recent Rutles performances. Belmo is looking for audio of George's guest appearance with Clapton in L.A. (2 songs + jam, complete).

**FOR SALE: ULTRA RARE TRAX VOLS 1&2** (Original The Swingin' Pig covers), both for \$75. **RECORDING SESSIONS VOL. 1** (ltd. pict. 41/1000), \$35. **SOMETHING TO HIDE**, \$30. Prices includes p&p. Write with \$1 or IRC to reserve. I'm collecting old bootlegs and foreign rarities. I also have some unbooted tapes and videos (for trade only), and would like to hear from others with similar interests. Toru Oomura, 1086-53 Komaki, Nagareyama-shi, Chiba, 270-01, Japan.

**WANTED BADLY: THE SONGS LENNON AND MCCARTNEY GAVE AWAY** (compilation of recordings by other artists doing L&M compositions which the Beatles never recorded/released). Also interested in a copy of the **RUPERT CD**. David Kha, 2618 N. Edith, Tucson, AZ 85716.

**WANTED:** Cassette copies of recent McCartney bootlegs CDs, such as **COTTONFIELDS**, **PLAYED TO PRESS**, **RUDE STUDIO DEMOS**, **EGGS UP**, etc. Dag E. Braathen, 4909 Songe, Norway.

**WANTED:** *Belmo's Beatleg News*, vols 1 and 2, all issues, and *Illegal Beatles*, issues 1-15. John Guttman, 5311 Locust Ave., Bethesda, MD 20814.

**SERIOUS** Beatles (group/solo) collector of unreleased audio would like to correspond with others to trade/sell. Your list gets mine, or send an SASE. Bill Rogers, 306 Cave Mill Road, Leitchfield, KY 42754.

**WANTED:** tape of Ringo with Bruce in New Jersey. Mark Sokolski, P.O. Box 542, Wilkes-Barre, PA 18703.

**WANTED, NEW OR USED:** **From Me To You**, red label Irish 45; **Let My Name Be Sorrow** (Mary Hopkin) Japanese 45, sung in Japanese; **Long As I Got My Baby** (Billy Preston) Apple 45; **King Of Fuh** (Brute Force) Apple 45; **Oz** magazine with Lennon flexi; **MCCARTNEY** promo LP with interview; **GETTING BACK AND GOING ON** (John Lennon) bootleg LP; **BEST OF MARY HOPKIN** German LP; many others. Eddie Veltman, Box 867, Centralia, IL 62801. Fax (618) 532-7648.

**BOOKS WANTED:** *Beatlemania Hits The Big Wigs* (Stan Fine), *The Beatles* (Aram Saroyan), *The Beatles Press Conference* (Rick Friedman), *The Apple Family Tree House* (Thomas Meenach), *The Great Beatle Rip-Off* (Bob Sullivan), *The 40 Biggest Hits By The Beatles—Together And Apart*, *John Lennon* (Vanora Leigh), *Beatleopaedia*, *I Never Saw A Beatle* (Richard Courtney), *The Beatles* (Zanderbergen). Chris Maddock, 12 Dewrang Street, Cardiff, NSW 2285, Australia.

**MCCARTNEY TOUR TAPES WANTED:** 7 Apr 90, Dallas; 15 Apr 90, Miami; 20 Apr 90, Rio; 4 & 6 Jul 90, Washington DC; 11 Jul 90, East Rutherford; 14 & 15 Jul 90, Philadelphia; 18 Jul 90, Ames; 20 Jul 90, Cleveland; 22 Jul 90, Raleigh. Will have most others to trade. Massimo Meregallo, V.D. Balbiano 27/M, I-10051, Avigliana (Torino) Italy.

**SERIOUS AUDIO COLLECTOR** is interested in lists from other *honest* and *reliable* rare audio collectors (if there are any left). I've got 2nd generation **PRESS** outtakes (not from CD), those 1971 Lennon/Elephants Memory jams, etc. My detailed list for yours. Exclusive, high-grade traders only! Darren, 1914 North Charles, Saginaw, MI 48602.

**WANTED:** **GET BACK JOURNALS, NOT GUILTY** (CD) and **ABBEY ROAD SHOW 1983** (CD). A. S. F. Wisnicki, 5361 N. Delphia 361, Chicago, IL 60656.

**WHAT ARE YOU WATCHING?** L.R.E. wants to hear from readers in other countries willing to trade 6-hour NTSC VHS video of local television programs: news, movies, soaps, game shows, commercials, kidvid, adult-oriented, sitcoms, etc., with a view toward the appreciation of cultural diversity. All languages and cultures welcome!



much longer musical number, title unknown, which occurs when the protagonist is tripping on LSD and imagining himself getting married. It is not on the original London cast LP, but it does appear in the film. The lyrics are identical, of course, but I just can't be sure about the melody. Robert Stigwood, formerly of NEMS, was involved in the original production.] Other influences from *Hair* can be found in the GET BACK book: P.23: Paul says, "...or as in *Hair*, just setting up, rehearsing as the people walk in..." and p.24: The last sentences are "The Moon says goodbye, the Sun says hello," which may be based on lyrics from *Good Morning Starshine*.

Ooh! My Soul (Penniman) After I've Got A Feeling, on LET IT BE, John says, "Oh my soul... it's so hard." (0:03) Also mentioned by Lewisohn in *The Complete Beatles Recording Sessions*, p.169.

Back In The U.S.S.R. (Lennon-McCartney): An instrumental version is on CODENAME RUSSIA, consisting of footstomps and guitar (by George), then Paul joins in on bass (0:07). It appears after "Well all right" and before George asks if they won't do any oldies.

Regarding UNA SENZAZIONE INTERVISTA (on THE BEST OF TOBE MILO PRODUCTIONS and TWICKENHAM JAMS), I can report that my copy of that single contains the description Kenny Everett makes of the Beatles at work as they fool around in the studio. I haven't heard the introduction on the bootleg THE GOLDEN BEATLES, but according to the timing and description in your book, they could be the same recording.

#### Mark Heggen

I think that Act Naturally is not actually a live cut on any of the Shea Stadium recordings. Why? On every film version I've seen, the film cuts and skips at the same points, as if to correct a syncing error. What the film makers appear to have done is use the record version—you can clearly hear Lennon's acoustic guitar which, of course, is not used live.

The only part that may actually be live in Paul's harmony vocal, which is not quite in sync with Ringo's vocal. This leads me to believe that the soundtrack version was a mix of the record and Paul's live bits (could his mic have been recorded separately by one of the twelve cameras? More likely, if we compare Shea recordings, we might be able to hear two instrumental backings at the points where Paul sings.)

Why the strange mix? I'd guess because Ringo's mic failed or produced an unlistenable vocal recording—fairly common to live sets those days. Anyway, take a listen and see what you think—maybe we can get ahold of the guys who post-produced thing thing and they'll 'fess up.

#### Greg Smith

Here's some info you might find interesting. I don't know if you're much of a Yardbirds fan, but a version of I Wish You Would recorded in Paris 20 Jun 65 (afternoon or evening show?) is available on various bootlegs. It must have been nice to

see the Beatles and the Yardbirds together. Could this have been the start of the Harrison/Clapton connection, or does it go back before this?

[At least a bit, as the Yardbirds were part of Another Beatles Christmas Show, 24 Dec 64 through 16 Jan 65.]

#### Colin Fletcher

I thought I'd write to tell you of something I saw at the recent Stuart Sutcliffe exhibition at the Bluecoat Chambers, Liverpool, Aug 25—Sep 29. Amongst the items of memorabilia, such as letters, photos, etc., was a Beatles playlist, probably circa 1960 (although it was not dated). I've written it below in the order it was originally written:

Johnny B. Goode  
Gone Gone Gone  
Ain't She Sweet  
Hallelujah  
Carol  
Sweet Little Sixteen  
Milk Cow Blues  
Move Over  
True Love  
Blue Suede Shoes  
Honey Don't  
Lend Me Your Comb  
Dance In The Street  
Upon A Lazy River  
Somebody Help Me  
Home  
Winston's Walk  
Catswalk  
Rock-A-Chicken  
Be-Bop-A-Lula  
What'd I Say  
Move On Down The Line  
I Don't Care (If The Sun)  
Whole Lotta Shakin'

Hope it's of some interest. PS: Conformation of George's verse for Donovan's *Hurdy Gurdy Man* can be found in *The Beatles Book*, Feb 89, p. 31.

[It is indeed. *Somebody Help Me* may be *Help Me*, as sung by Paul on his first Wings tour. And here's *True Love* again. Ah, but what wouldn't we give for a tape of *Ye Fabs* performing *Rock-A-Chicken*? Dream on.]

#### Pierpaolo Rizzo

Regarding UNSURPASSED VOL. 4:

Lady Madonna: It might be take 2, but it sounds to me as if Paul's just fooling around on piano (Ringo doesn't accompany him) right before starting take 4. My suggestion is that this could be from either the late '69 stereo mixing sessions for the *HEY JUDE* LP (this could explain the presence of a single track played—the intro with the Marmite comments—maybe during final equalization and volume level settings, followed by a rough mix of take 5) or simply from a "copying" session in the early '80s. [For the "Abbey Road Show," perhaps?]

Across The Universe: This is too clear to be an acetate (while the version on the *DIG IT* LP was from acetate—most probably the Glyn Johns mix from the 2nd *GET BACK* LP).

Brain Epstein Blues: If this is taken from the "Beatles chat" tapes, then why are we listening to John's vocal track only? Wouldn't it be more likely to be from the

summer 1980 Hit Factory sessions, ala *BEFORE PLAY*? [At a guess, it could have been recorded in an odd moment when the other mics were off—maybe John did it just to let the engineer get a level.]

Hey Jude: part of this take (a short bit of the chorus) appears in the *Experiment In Television* film clip. Another guess: if this clip had been edited chronologically (dubious), this could be take 8 (a looser performance, followed by a more serious take 9).

Also, I'm quite sure that "Las Vegas Tune" and *St. Louis Blues* have been copied from the "Abbey Road Show," and not from the "Beatles chat" tape. [I really hope you're wrong about this one!]

The Peter Sellers tape: *Back In The U.S.S.R.*: the jet ending was probably changed when the cross-fadings for the final master were done in October (this goes for the edit in *Sexy Sadie* too); *Mother Nature's Son* is definitely not the cv. This is RM8, lacking the acoustic guitar solo during the instrumental verse; a new mix was done on 12 Oct; *Sexy Sadie* is RM5; *Don't Pass Me By* is not the cv. It's RM6 with the edit piece (another and definitive RM was done 11 Oct 68); *Yer Blues* is RM3 plus edit piece; *Good Night* is RM6; *Everybody's Got Something...* is RM5, remixed 12 Oct; *Ob-La-Di, Ob-La-Da* is RM21; *Blackbird* is RM6; *Not Guilty* is RM1, which is the only RM made, then transferred to acetate (the fact that they're the same is confirmed since on both there's a premature fadeout during the ending, promptly corrected).

Some more things:

The second "Yoko jam" on the *GET BACK* video is not on the *BYEBYE LOVE* LP (which features, instead, the more common "feedback" jam).

My copy of *NOT GUILTY* really does not feature a partial countdown before *You're Going To Lose That Girl*. It may be that there are two different pressings of this record.

On the "Abbey Road Show" LPs and CD, takes 11 and 12 of *Don't Bother Me* are featured, not take 13 (note... just before the first verse on take 12; on take 13 this doesn't happen).

As for what Don Sauter says about the two versions of *Get Back*, I'm completely for this theory. Also, it's clear that the vocal track of *For You Blue* has been re-recorded, most probably during the Jan 70 sessions.

I'm nearly sure that take 7 of *Strawberry Fields Forever* was played the key of A, and take 26 in C. John's demo and take 1 were played in C, but it seems to me that John plays different chord positions on the "simple" version, the most obvious positions to play in A from a guitarist's point of view. Take 26 doesn't feature any rhythm guitar but it was recorded in C, probably to suit the strings and brass.

Thanks to all of the people who wrote to ask what's on my record. It's sort of psychedelic pop, influenced by you-know-who.

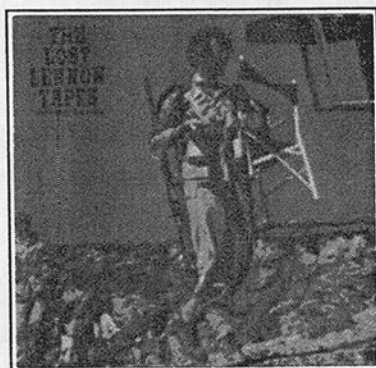
LOTS MORE LETTERS NEXT TIME

"I don't have a problem with bootlegs...I bootleg other people's concerts."

—Paul McCartney

# BELMO'S BEATLEG NEWS

## NO. 28



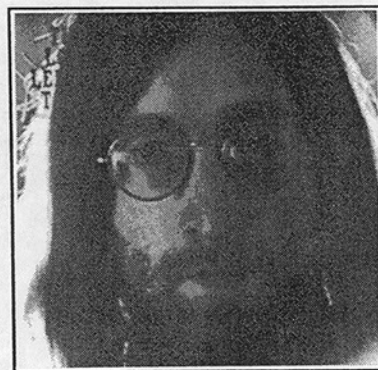
### CONTENTS

#### REVIEWS

|                            |    |
|----------------------------|----|
| UNSURPASSED MASTERS VOL. 5 | 1  |
| PLEASE PLEASE ME...        | 2  |
| LOST LENNON TAPES VOL. 18  | 2  |
| LOST LENNON TAPES VOL. 19  | 2  |
| LOST LENNON TAPES VOL. 20  | 2  |
| CD CHECKLIST               | 2  |
| LEGIT RELEASES             | 3  |
| BOOKS                      | 3  |
| NEWS                       | 4  |
| LETTERS                    | 6  |
| SWEET APPLE TRAX STORY     | 7  |
| BEATLEG ADS                | 11 |



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## UNSURPASSED MASTERS, VOL. 5 (1969)

### THE BEATLES

Yellow Dog, YD 005, CD  
 Octopus's Garden (2:48)  
 Golden Slumbers/Carry That Weight (3:11)  
 You Never Give Me Your Money (5:49)  
 Oh! Darling (3:25)  
 Maxwell's Silver Hammer (3:34)  
 Something (5:39)  
 Huge Melody, part one (10:51) You Never Give Me Your Money/Sun King/Mean Mr. Mustard/Polythene Pam/She Came In Through The Bathroom Win-

### dow

Huge Melody, part two (5:12) Golden Slumbers/Carry That Weight/The End Her Majesty (0:23)  
 Stand By Me (2:52) Jan 69, Twickenham; with chat & riffs; John sings a bit of Where Have You Been All My Life? and recites one line from Lady Madonna  
 I've Got A Feeling (3:12) Jan 69, Twickenham (?)  
 Two Of Us (2:50) Jan 69, Apple; w/ chat  
 For You Blue (3:14) 25 Jan 69, Apple; alternate take w/false start and chat

Let It Be (4:15) 31 Jan 69, Apple; alternate take w/chat

### SOUND QUALITY:

Excellent mono, except for the "Huge Melody" which is very good mono (some distortion from being too loud).

### COMMENTS:

Hot ziggedy! Something to get excited about at last!

Tracks 1-6 and 9 have been around for a long time, but never in such great sound quality. They're from an excellent source, but Golden Slumbers still has the tape stretch—so it's the same tape we've heard

continued...



all along. **Her Majesty** is of course complete with the final chord. All of **GET BACK** material is new to bootleg.

But the really interesting material appears during the Huge Melody, the working title for the Side B medley on **ABBEY ROAD**. First off, the mix is noticeably different for almost every one of the tunes. In addition, **YNGMYM** has extra backing vocals; **Sun King** is linked by a lone organ, and lacks sound effects; **Polythene Pam** had additional, ad-libbed vocals; **The End** has no vocals or guitar solos. Rousing stuff.

What we have here appears to be the experimental attempt by George Martin and the Fabs to piece together the medley on 30 Jul 69. However, they worked in stereo (the session sheet is clearly marked), while this tape is mono. This initial edit was taken away (and returned) by Mal on the 31st for the cutting of an acetate at Apple. Could someone have copied it that day at Apple? The sorry state of their soundboard might account for its being overmodulated mono, or perhaps it was done on amateur equipment. Anyone else out there have a theory?

#### PLEASE PLEASE ME... AND 3 OTHER BLASTS

The Beatles

PDL Disques, PDL 5001, CD.

Please Please Me (1:57)

Ask Me Why (2:22)

Don't Bother Me (2:24)

I'll Cry Instead (2:04)

#### COMMENTS:

This is a pirate of the stereo Beatles tracks from the Dick James promo-only CD (did they come from the EMI masters, or does DJM have their own copies?), and the sound quality is quite good; the versions are the usual (with the flub in PPM). As much as I enjoy the strict left/right channel placement of the first three tracks for analytical purposes, it's easy to see when the fully-produced version of **I'll Cry Instead** kicks in why George Martin thought he had never mixed the first LP for stereo.

#### THE LOST LENNON TAPES

review by Belmo

VOLUME 18 (Bag Records, 5090)

Side A: **Living On Borrowed Time** (1980 alternate take w/chat), Michael Lindsay-Hogg talks with John Lennon (1968), **Yer Blues** (acapella w/Mick Jagger), **Yer Blues** (Rock'n'Roll Circus rehearsal), **Don't Let Me Down** (home demo), **Just Gotta Get Me Some Rock'n'Roll/Shoeshine**, **How Do You Sleep?** (alternate take).

Side B: **I Know** (early mix), **Power To**

**The People** (reggae version), **Love** (tremoloed guitar), **Out The Blue** (early mix), **Bony Moronie** (early mix), **Be My Baby** (early mix)

VOLUME 19 (Bag Records, 5091)

Side A: **Power To The People** (alternate), **Oh Yoko** (alternate), **What You Got** (acoustic demo), **Real Love** (acoustic demo), **Woman** (alternate), **Cookin' (In The Kitchen Of Love)** (piano demo)

Side B: **Free As A Bird** (piano demo), **Intuition** (composing demo), **Intuition** (rough mix), **Call My Name** (71, incomplete demo), **Call My Name** (demo), **Aisumasen (I'm Sorry)** (rough mix), **One Of The Boys** (demo)

VOLUME 20 (Bag Records, 5092)

Side A: **Honey Don't** (Clock), **Glad All Over** (Clock), **Lend Me Your Comb** (Clock), **Duane Eddy jam** (Clock), **No. 9 Dream** (demo), **12 Bar Original** (6:37), **Well Well Well** (demo), **Well Well Well** (take 4), **He Got The Blues** (late '70s, acoustic)

Side B: **Look At Me** (acoustic demo), **My Mummy's Dead** (take 2), **Real Life** (Piano demo, take 2), **Woman Is The Nigger Of The World** (acoustic demo), **Cold Turkey** (acoustic demo, take 3), **I'm Stepping Out** (take 1), **Watching The Wheels** (electric blues demo)

#### COMMENTS:

Lennon collectors will find volumes 18-20 to be satisfactory; however, there are only a few cuts which are cause for excitement—**Well Well Well**, **My Mummy's Dead**, **Cold Turkey** and **How Do You Sleep?** The rest somehow seem lackluster. Maybe I'm getting too used to these records and my expectations are too high. Still, the price is right (\$12 in most places) and the quality of the covers and pressings are excellent. I am, after all, thankful these records are continuing to be made so that fans have the opportunity to preserve Lennon's rarities on vinyl.

#### OTHER STUFF

*There have been quite a few releases, most of which fall into the category of "For Completists Only," since our last issue. Here's the list:*

**"ALTERNATIVE TORONTO MIX & MORE"** John & Yoko, Goblin Records, CD3009. The soundtrack of the commercial **Live Peace In Toronto** video with some commercial Yoko material added on. Rent the video and make your own tape if you must.

**ANOTHER FANTASY**, John Lennon, Winston O'Boogie Record Works DR-

001, LP. A collection of **DOUBLE FANTASY** material from the *Lost Lennon Tapes*.

**BANZAI**, The Beatles, 2 CDs, Great Dane Records, GDR 9006 A/B; comes in a metal tin with illustrated booklet (in Italian); **DISC ONE**: Budokan, 30 Jun 66, and Stockholm, 24 Oct 63; **DISC TWO**: Paris, 8 Aug 65 (both shows); apparently copied from The Swingin' Pig CDs. Thanks to Mark Taylor.

**BEATLE VERSIONS OF SOLO BEATLES SONGS AND MORE...** The Beatles, PolyPhone 1317, CD. Just what the title says, lifted from a variety of previously-available pieces, mostly **GET BACK** bootlegs.

**THE BLACKBIRD SESSIONS**, Paul McCartney & Wings, Goblin Records, CD 3002. Previously-available **One Hand Clapping** material. Snore.

**COMPLETED RARITIES VOL. 1**, George Harrison, PolyPhone 1301, CD. A collection of previously bootlegged material. Remarkable only because of the scarcity of George bootleg product.

**COMPLETED RARITIES VOL. 1**, John Lennon, PolyPhone 1313, CD. A collection of legitimate material (eg, the extended ending of **(Just Like) Starting Over**) and fairly common bootleg material.

**COMPLETED RARITIES (VOL. 1)**, Paul McCartney, PolyPhone 1312, CD. A collection of previously bootlegged material.

**COMPLETED RARITIES VOL. 2**, George Harrison, PolyPhone 1302, CD. A collection of previously bootlegged material.

**COMPLETED RARITIES (VOL. 2)**, Paul McCartney, PolyPhone 1311, CD. Another collection of previously bootlegged material.

**COMPLETED RARITIES VOL. 3**, George Harrison, PolyPhone 1318, CD. A collection of previously bootlegged material.

**FROM MATHEW STREET TO ABBEY ROAD**, The Beatles, Cthonian AEBCD 100. Oh dear, or dear. Is this what all the excitement was about? Yup, afraid so... The much-heralded **PEPPER** outtakes turn out to be nothing but a collection of outtakes. Turn off one speaker and save yourself \$30.

**GOOD SIGN (THE COMPLETED CD-COLLECTION VOL. 1)**, Paul McCartney, PolyPhone 1314, CD. A collection of Paul's **PRESS TO PLAY**-era remixes with some more material thrown in.

**GOOD SIGN (THE COMPLETED CD-COLLECTION VOL. 2)**, Paul McCartney, PolyPhone PH 1307, CD. A collection of Paul's **BROAD STREET**-era remixes with some other material thrown in.

**GOOD SIGN (THE COMPLETED CD-COLLECTION VOL. 3)**, Paul McCartney, PolyPhone 1306, CD. B-sides and uncollected singles.

**KNEBWORTH CONCERT**, The Paul McCartney Band, Goblin Records, CD 3006. Just what is says—but surely you have this by now...

**LIFE WITH THE LIONS**, John & Yoko, Goblin Records, CD 3010. A copy of the LP with additional material from **LIFE WITH THE LENNONS** and the **GET BACK** sessions.

**LIVERPOOL—JUNE 1990**, The Paul McCartney Band, Goblin Records, CD 3004. Paul's complete performance from 28 Jun 90, as broadcast on radio. From all accounts, this is an excellent disc.

**THE LONDONTOWN SESSIONS**, Paul McCartney & Wings, Deluxe Records JPM-01; LP. A better version of the tape which has been circulating for some time. The now-out CD, yet unheard, supposedly contains additional material and is probably worth looking into.

**SOMEWHERE IN UTOPIA**, George Harrison, CD. A copy of the LP, from vinyl.

**THRILLINGTON**, Paul McCartney, Goblin Records, CD 3005. A copy of the hard-to-find LP, with **BRING TO EWE** and **THE FAMILY WAY** thrown in. Of possible interest to Maccompletists.

**TWO VIRGINS**, John & Yoko, Goblin Records, CD 3008. A copy of the legitimate release. You know, I once saw a copy of the LP at a flea market that had been played to death. Honest!

**VOLUME FOUR**, The Traveling Wilburys, House Party, AWCD21. A copy of the second album rough mixes, taken from the defective first LP pressing.

**VOLUME TWO**, The Traveling Wilburys, Goblin Records, CD 3003. A collection of Wilbury b-sides and related singles (from Del Shannon, Dylan and so on), with the usual first album rough mixes from vinyl.

**WEDDING ALBUM**, John & Yoko, Goblin Records, CD 3007. A reissue of the commercial LP with some Yoko B-sides added.

#### **SINGLES GROWING STEADILY**

The Paul McCartney Band  
Parlophone/EMI 560-20-4085  
**Birthday** (30 Jun 90, Knebworth), **Good Day Sunshine** (9 Dec 89, Montreal—CD says 9 Dec 90), **P.S. Love Me Do** (21 Apr 90, Rio), **Let 'Em In** (5 Mar 90, Tokyo)  
Parlophone/EMI CDR 6278

**All My Trials** (27 Oct 89, Milan), **C Moon** (26 Oct 89, Milan), **Mull Of Kintyre** (23 Jun 90, Glasgow), **Put It There** (28 Sep 89, Gothenburg)

Parlophone/EMI CDRX 6278

**All My Trials** (27 Oct 89, Milan), **C Moon** (26 Oct 89, Milan), **Strawberry Fields Forever/Help!/Give Peace A Chance** (28 Jun 90, Liverpool)

#### **COMMENTS:**

Despite all this business about not ripping people off with reissues, **All My Trials** (not on the actual **TRIPPING** album) has apparently been included on some releases of **TRIPPING HIGHLIGHTS**. Way to go, dude. This release of **Birthday** also has wrong information on it. Anyway, if you have these and the 2-CD set, you have (almost!) everything Paul did on tour. The question making the rounds is whether or not these two versions of **All My Trials** are the same; they sure sound like it to me. Are they the same as the LP version? I dunno, since I'm not about to drop any more money on this old stuff. I want something new like...like...

#### **UNPLUGGED (THE OFFICIAL BOOTLEG)**

Paul McCartney  
Capitol, CDP 7964132

Now, let's see. The idea of this CD is that Paul could release his own version of the *Unplugged* performance for MTV, with additional material (**San Francisco Bay Blues**—odd how this has suddenly popped up in Beatle-dom innit?—**Ain't No Sunshine**, and **Hi-Heel Sneakers**), so that nobody else would bother to bootleg it. Well, it was a good theory. In fact, the raw two-hour stereo video of the entire session (including **Matchbox**, **Midnight Special**, and **The Fool**) is now being traded, so it's only a matter of time before someone bootlegs it anyway. Come on, Paul! Stop holding back!

#### **MIGHTY LIKE A ROSE**

Elvis Costello  
CBS 9 26593-2

Worth mentioning, if you missed it elsewhere, that El's new release contains two McCartney-MacManus compositions: **So Like Candy** and **Playboy To A Man**, and one MacManus-(Jim) Keltner tune, **Hurry Down Dooomday**. 'Good stuff.

#### **BOOKAGE**

*Warp and Woof!*  
Dawn L. Searcy  
(\$3.50 from Number 9 Books, 47 St. Georges

Avenue West, Wolstanton, Newcastle-under-Lyme, Staffordshire, ST5 8DF, England).

Quick—the dog on the cover of **SGT. PEPPER** is sitting nearest to which Beatle?

Okay, so it's a trick question. There is no dog on the **PEPPER** cover, although your memory may tell you there is. If so, you're not alone (I had a theory that everyone saw the dog because they automatically associated it with the gramophone—as in RCA's *Nipper*—that was on the cover. This was a fine theory, except that there is no gramophone on the cover!), and writer Dawn Searcy has turned this puzzling phenomenon into a short science fiction story.

Most fandoms seem to generate a lot of fan fiction, but this hasn't been true of the Beatles (except for various memoirs and lawsuits, that is). *Paperback Writer* is the best-known Beatles piece; the only other I am aware of is "Doing Lennon" by Gregory Benford in the Apr 75 issue of *Analog*. If you want to explore this underdeveloped genre, this might be the place to start.

#### *Baby, You Can Drive My Car*

Alf Bicknell and Garry Marsh  
 (£12.95 from Number 9 Books, 47 St. Georges Avenue West, Wolstanton, Newcastle-under-Lyme, Staffordshire, ST5 8DF, England).

Alf Bicknell was the Beatle's chauffeur from Oct 64 to Aug 66, and the bulk of this volume consists of his memories, in diary form, of those days. There is also a large section of news clippings about his attempts to sell his infamous tapes of the Fabs and friends fooling about in 1964. A deluxe edition of the book is available with a brief audio cassette containing a couple of Alf's stories.

Anyone who's met Alf at a convention knows that he's a charmer and a raconteur, and that comes across pretty well in these recollections. A lot of what he remembers from his privileged p.o.v. is new, interesting and worth reading. However, it's not clear that he and co-author Marsh were working from any contemporary notes, so the specificity of certain information is questionable. It's far more effective as a look at what it was like to be a part of the scene than it is a reference source.

#### *Let's Have A Dream* (book and CD)

Bag One, Italian import  
reviewed by Jeff McDermott  
During the 1990 John Lennon Bag One art show, many of John Lennon's original sketches and prints of those sketches,



many previously unseen, were displayed and sold to the public in U.S. art galleries. A corresponding booklet was offered for sale by some of the sponsoring galleries, documenting the works which made up the shows. Now, Bag One from Italy has released a book written in Italian which was distributed to the museums there. The Italian ver-

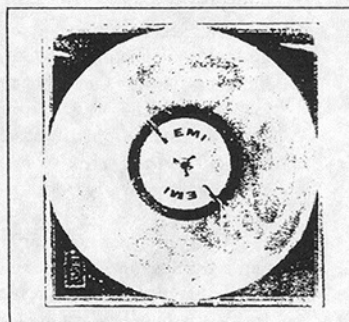
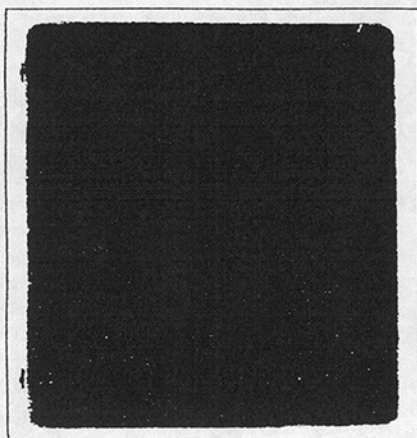
sion contains the 43 sketches which were included in the US booklet and 23 which were not.

The 84 page (not 85 or 86 as some ads claim) book includes a brief bonus CD containing six poems read by John (*Jock and Yono, I Sat Belonely, Radio Peace, Stay In Bed, Wedding Album Message, Grape-*

*fruit*); two are excerpts from the **WEDDING ALBUM**, but none of this material has been issued legitimately on CD before.

The US booklet sold for \$10, but the Italian set with bonus CD-EP sold for just over twice that in Italy. However, importers are getting \$50-\$75 in the US, due to its limited nature.

K-2918 "Love Me Do / P.S.I Love You" オリジナル・マスター・テープ



昨年出版された "Complete Beatles Recording Session" にて、ビートルズ・レコーディング史の全貌が遂に明かになったが、この1 / 4inch マスター・テープは、その歴史の最初に位置する、'62年5月のビートルズの正式レコーディングの開始の瞬間を収録した超貴重なテープである。後にデビュー・シングルとなったテイクとは異なり、ドラマーはビート・ベストであり、世界で一度も発表されていないテイクである。本品はEMIのオリジナル・マスター・テープであり、出品者は本品の所有権をはじめ全ての権利を取得している。左部掲載写真は収納ケース。★最低落札希望金額 ¥15,000,000 (販売権、所有権料含む)

So you want to know what happened to the original EMI master tapes from the 6 Jun 62 session? Well, perhaps this recent offering from a Japanese auction house (Keibuy) will give you a clue. No word on if it sold (¥15,000,000 is approximately \$100,000), and what happened to Ask Me Why? Thanks to Kooichi for the clipping.

## NEWS

Looks like Paul is on the move again. Clear some shelf space. Thanks to Ian Drummond for the clipping.

Ringo is apparently recording a new LP so that he and his band will have something different to play when they tour this summer, although early reports look far from promising. As Bill King put it so well in *Beatlefan*: "The last thing Ringo needs is to hook up with a bunch of unknowns looking to make a name by being involved with a former Beatle." Apparently he will be playing many of the same locations as last time. Talk about playing it safe!

## McCartney names West gig venue

FORMER Beatle Paul McCartney is due to play his only British concert this summer before around 2,300 fans in Cornwall on June 7.

Plans for the West concert, revealed by the *Western Daily Press* yesterday, will be announced formally on Friday evening.

But the Cornwall Coliseum in St Austell has already been booked for the show — a rare chance for fans to see the superstar at such a small venue.

McCartney's aide Geoff Baker said last night the concert would comprise around 26 songs — part acoustic and part electric.

McCartney recently made two unpublicised appearances at a North London pub and a club in Barcelona, and will follow his Cornish date with another in Italy.

## YEAH, YEAH...

Yeah, I know that the German word for war is "krieg," not "kling." And it should have been "Finis," not "Finie." Just goes to show what happens when you mix politics and art (or whatever it is we do here). Nevertheless, if it's wrong for individuals to settle their differences through violence, why is it okay for countries?

The delay between this and the previous issue was due to my moving. Sorry, but it took an incredible amount of time.

## EARLY RETURNS

CELLULOID ROCK, Yellow Dog, YDCD 006. The GB acetate makes it to CD. Said to have speed problems.

"LONDON TOWN—ROUGHS AND

DEMOS" Mistral MM 9105. Looks promising.

### RUMORS OF THE ISSUE

Many sources are reporting that Paul and George are finally listening to some tapes and that a collection of BBC and studio outtake material will happen. Ringo has been quoted as claiming that he, Paul and George may go back into the studio to re-mix some Beatles songs (to give them a '90-s feel!) as well as record new material. Sure.

### NOW WE KNOW

Mark Lewisohn wrote to say that there is only one recording of *Do You Like Me* in the BBC record library, a vocal duet by Violet Loraine and Joseph Coyne with the Alhambra Theatre Orchestra conducted by John Ansell. The song was composed by Nat Ayer, and is from the musical comedy, *Bing Girls Are There*. No release date is given, but it is clearly from the early 1950s or earlier.

Garry Marsh, who unearthed Alf Bicknell's Beatles tapes, wrote to let everyone know that the Bible verses read by the Beatles on those tapes were from 1 Kings 17 and 18.

I met Wally Podrazik at the Chicago Beatlefest last summer, and we've exchanged a couple of letters. I asked him where he had gotten the information listed in *All Together Now* on page 247 (my edition, anyway) regarding "Early/Mid 1962 — Various Demo Tapes." His reply was that much of it had come from Hunter Davies' book, with (probably) a few *Melody Makers* and *New Musical Expresses* thrown in.

In DYWKAS, I called the song *Gimme Some Truth*. In later work, I call it *Give Me Some Truth*. But which is correct? Both, it seems—it's *Give Me* on the LP, but *Gimme* on my copy of the sheet music. Along similar lines, George's *Taxman* was also published as *The Taxman*.

From Don Sauter comes a copy of an interesting article in *Guitar Player* (Apr 88). In it, Joe Walsh talks about what he thinks are the twelve best guitar solos on record:

*George Harrison on And Your Bird Can Sing is pretty darn good. That's on the Beatles YESTERDAY AND TODAY. Its two note solo, doubletracked, has an amazing voice. I thought that George played that all at once, and I spent 15 minutes a day for maybe three weeks learning that solo note-for-note. In the very early James Gang in Cleveland, that was something that I could do that no-*

*body else could do. It was like, "There's this kid in the James Gang, and his name's Walsh."*

*"Yeah, what about him?"*

*"He can play And Your Bird Can Sing!"*

*Years later I got a chance to hang out with Ringo Starr, and I asked him how in the world George did that. Ringo said, "He couldn't. He doubletracked it. He didn't play two notes at once, he added the second part." I said, "You're kidding. You mean I'm the only person on the planet that can play it?" (Laughs) Three weeks of my goddamned life—I wish I had known that back then!"*

Don points out that this tale has not been corroborated, as Lewisohn makes no mention of guitar overdubs in writing about the session.

Also from Don comes the solution to *In They Came Jorking*, as mentioned in the information from Mark Lewisohn in V4N3. He explains:

"A track with this name appeared on *THE BAROQUE BEATLES* (1965, Elektra 7306), an LP of Beatles songs done in the Baroque style. *In They Came Jorking* is a recitative preceding an aria based on *Help!*. Being a recitative, there's not much of a melody; it's sort of halfway between talking and singing. We can be sure that what tune there is isn't the Beatles' doing, but rather by the LP's arranger, Joshua Ripkin. Here are the complete lyrics, along with the John Lennon stories from which they are taken:

*In they came jorking and labbing shoubing, "Haddy Grumble! [1] JACK THE NIPPLE STRIKES AGAIN" [2] Puffing and globbering they drugged theyselves rampling or dancing with wild abdomen, stubbing in wild postumes amongst themselves. [3] There is a lot to do in Liddypool. [4] She went cold all over. [2] Then lifting her face upwards, she said with a voice full of emulsion, [5] "Help! I need somebody. Help! Not just anybody. Help! You know I need someone. Help!"*

sources: [1] *Randolph's Party*; [2] *The Singularge Experience of Miss Anne Duffield*; [3] *The Neville Club*; [4] *Liddypool*; [5] *A Spaniard In The Works*."

Good work, Don!

Thanks to reader Dave Lewis, we now know that "Keep Right On To The End of the Road" is more correctly *The End Of The Road* (Lauder). It is also called *The Blues' Song*, as it was adopted by the Birmingham City Football Club, nicknamed "The Blues."

Thanks to Charles Iscove for photocopies from his collection of *TV Guide* listings for 7 Dec 71 (George on *Dick Cavett*) and 3 and 10 Dec 71 (George on *David Frost*). He explained that these are from Toronto listings, and that the original U.K. 2-hour *Frost* was broadcast as two 1-hour shows. He also thinks that the Canadian stations may have gotten a different edit from the U.S. stations. Uh oh...

Somebody (thank you, but your letter got separated from the article!) sent me a copy of an article by promoter Sam Leach called "Birth of the Beatles" (source unknown). In it, Leach mentions the Beatles performing (with John on lead vocals) *We're Gonna Dance in the Street Tonight* on stage. This is almost certainly the Gene Vincent song *Dance in the Street*, as reported by Lewisohn in *The Beatles Live!*

Thanks to the Schwartzes for the sample from the 16 Aug 72 Düsseldorf show, in which Paul greets the town by name. Conclusive proof, I'd say. This seems like a good place to plug their zine, *Beatlemania*, which has extensive coverage of everything Beatles, in German. Write for subscription information to Beatlemania Publications, Kranichfelderstrasse 18, Erfurt 5083, Thuringia, Germany.

Ted Greenwald pointed out to me the sections in Timothy Leary's *Flashbacks* which dealt with John and Yoko. Leary writes (pp. 280-1) that Lennon called him and asked him to come to Montreal for the Bed-in. The day after *Give Peace A Chance* was recorded, he says, was when John improvised the first early version of *Come Together* for Leary's campaign:

*"Come together right now  
Don't come tomorrow, don't come alone  
Come together right now,  
Over me  
All that I can tell you is  
You gotta be free*

*We fooled around with a couple of versions. Then John sang the song through and handed me the tape. Back to New York in high spirits about the campaign...The Lennon Come Together song started playing on California radio station..."*

Oh, really? Now, who has tapes, eh? And speaking of tapes, we're still looking for Elvis Costello live from the summer of '89.

Mark Taylor wrote to point out that *Psychotronic* (an interesting magazine which deals with weird and sleazy films; 151 1st Ave., Dept. PV, NYC, 10003) had,



in its latest issue, carried the following review:

**SATAN'S BED** (Something Weird, 65) D: Marshall Smith, Tamijian, P; Jerry Burke, Roger Wilson)

*It's Yoko Ono's film debut—in a sleazy adults-only S&M drug movie, partially made by Roberta and Michael Findlay (SNUFF). Michael was the photographer and editor an Roberta acted and did the lighting. SATAN'S BED is really an earlier "unfinished" feature called JUDAS CITY by "Tamijian" with new footage and characters edited in. Yoko (in a kimono) shows up in New York to marry Paulie, who wants out of the drug business. She can't speak English, and he's preoccupied, so she's taken to a filthy cheap hotel room. A gangster (in the concrete business) rapes her on the floor (offscreen). He takes her to his penthouse and rapes her again. Interwoven with this (JUDAS CITY) is the sick tale of Snake, Dip and Angel, addicts in black clothes, who look like part of Andy Warhol's Exploding Plastic Inevitable show. The first line heard is, "I'd like to take this needle and shove it into his greedy mouth." They roam around tying up women (Angel helps) and raping them. Finally a Long Island housewife with a gun escapes from the hopped-up trio and footage of Yoko escaping is intercut. SATAN'S BED was released about the same time as HELP!*

From reader Gary Norris comes the interesting information that when Gerry Marsden published his song *Don't Let The Sun Catch You Crying*, Northern Music (not Northern Songs!), the copyright holders of Joe Greene's *Don't Let The Sun Catch You Cryin'*, attempted to sue him for copyright infringement.

#### RUMORS

**UNSURPASSED MASTERS VOL.s 6-7** are in preparation. Said to be brand new material, with the sound quality not as good as previous volumes.

*Ice*, the CD newsletter, printed that a CD of pristine quality **SGT. PEPPER** outtakes might be on its way. Well, it's been and gone, and the piece (**FROM MATHEW STREET TO ABBEY ROAD**) contained nothing but single-channel tracks from the usual commercial (stereo) material. Apparently the tape was being sold in Europe and the bootlegger didn't listen to his copy very closely. Duh. Does anybody here remember my old pal **FORETASTE**?

An issue or two ago I wrote about some

unbooted URT-quality outtakes which were allegedly making the tape-trading rounds. Having heard them now, I can report that they are nothing exciting or even interesting. The three songs are **Every Little Thing**, **Things We Said Today** and **You Really Got A Hold On Me**, and what they are supposed to be is anybody's guess. What they are: the American stereo LP mixes; **ELT** has been EQ'd, **TWST** has surface noise and **YRGAHOM** is the Capitol "Duophonic" mix. A plague on anyone who trades them as anything else.

#### MORE FROM ARNO GUZEK

He reminds me that he was the one who sent me the clipping about *Bei Mir Bist Du Schoen* being mistakenly called *Buy Me A Beer*, Mr. Shane. Danke!

The George interview with Anne Nightingale he dates as having been broadcast 11 Feb and 18 Feb 77.

*NME*, 15 Aug 70, Mary Hopkin is reported to have recorded *Careless And Free* and a Jimmy Webb song at Paul's request. *Melody Maker*, 27 Oct 73 carries the original report of Paul's writing *Gotta Sing, Gotta Dance* for Twiggy. *Disc And Music Echo*, 21 Feb 70, carried a story of Vivian Stanshall doing *Labio Dental Friction* (UK Liberty, 1f 10520) with Bo Diddley, Neil Innes and possibly Eric Clapton and Paul. He promises to send the full clippings, and I'll reprint the salient portions for everyone.

He is absolutely positive that Billy Preston played keyboards at at least one of the Copenhagen Bonnie & Delaney shows with George.

#### MEA CULPA

No one was more disappointed over this year's cheapo Xmas bonus than I. I wish it could have been more, but 1990 was lean. Some years Nintendo, some years socks. Maybe 1991. Anyway, to help make it up, starting with this issue, subscribers only will be receiving a special Paul McCartney timeline supplement. As always, corrections (with documentation—that's important!) and suggestions are welcome.

#### SORRY, CHARLIE

I got finally got to hear the *Good Day Sunshine* audio issue, and it really isn't as bad as everyone says. There are a few previously-booted pieces of music, some good wishes from Paul and band plus various fringe-fab-folks. But the real low point is the performance of *Imagine* with new lyrics. "Imagine no John Lennon," however well-

intentioned, is in excruciatingly bad taste. No more. Please.

#### BAG ONE VIDEO

Jeff McDermott provides this information about a John Lennon Bag One promotional videotape.

*It is about 22 minutes long, narrated by the curator of John's current traveling art show. I have seen the show in both Raleigh, NC, and in Kauai, HI, last year. Many items are for sale, including prints (a few originals starting at well over \$1000), neon reproductions, programs, etc. There are about a half dozen different displays, each showcasing a few of John's drawings. The display are done chronologically and each depict different slices from John's life after having met and married Yoko. There is one from his visit to Japan, one from the Dakota, even one from his marriage and bed-in. Many of the drawings have been colored by Yoko, and a few of them appeared in Skywriting.*

*The video is meant to be played at galleries to provide technical and biographical background for each drawing. During the video, each drawing is displayed and discussed, but no prices or availability information is given. It's a nice tape, and not available to the public or for sale anywhere. I have seen a gallery catalogue which lists additional John Lennon sketch memorabilia, but have been unsuccessful in securing a copy and neither of the galleries I visited carried the memorabilia. Examples of some of the items listed were aprons and pot-holders with John's original artwork embroidered on them!*

## LETTERS

#### Tom Jones

Regarding the **RUPERT CD**, Sea appears on the McCartney home rehearsals tape misidentified as "Lucy." And if you listen closely to your **GET BACK** boots, the "piano theme" which precedes Paul's *Strawberry Fields Forever* rendition is the genesis of *The Castle Of The King Of The Birds*.

[Blast, my tape copy of the home tape doesn't have a "Lucy" on it. As for the other, I believe you're right. It certainly appears to be an early version of the same tune.]

#### Tino Bucchare

Please try to review as many CDs as you can

## SWEET APPLE TRAX: THE TRUE STORY!

by Belmo

Have you ever wondered just how a bootleg record comes to be? Recently I was fortunate enough to speak with the people who released the legendary **SWEET APPLE TRAX** in the early 1970s.

**SWEET APPLE TRAX** were released as a pair of two-record sets in 1973. The albums chronicled some of the 1969 *Let It Be* film sessions at Twickenham Studios in London. These albums provided Beatles fans with our first listen to high-quality and lengthy outtakes from the sessions. Previously there had only been the rather poor-sounding **GET BACK** bootleg, which appeared in early 1970.

Volumes One and Two of **SWEET APPLE TRAX** came to us on the Instant Analysis label. Instant Analysis was previously known as Contraband Music (CBM), whose trademark featured a drawing of a pirate with a dagger in his teeth. Though the material would appear on numerous other LPs by other bootleggers, according to the folks I talked to (known here as "the Nurk Twins"), they were the only ones to use the master tapes to press the albums.

But I'm getting ahead of myself. Let's begin at the beginning...

You may know that in January 1969 the Beatles spent about two weeks in Twickenham Studios filming what were intended to be the rehearsals for their next LP. But what you may not know is that there are a minimum of *twenty* hours of rehearsals and jams from these sessions on tape and in the hands of collectors in the U.S. and Europe. Some of this music has already been sold through Sotheby's, with more on the way. Whether we'll hear it or not is up to the collectors, but the word is that most will come out in the next few years.

In 1973, the Nurk Twins purchased a seven-inch reel (3.75 ips, Radio Shack tape) containing 88 minutes of music recorded during the 1969 sessions. The tape had come from an ex-Apple employee and was sold to an American serviceman, who in turn sold it to the Nurk Twins for \$200. The Nurk Twins then traded the tape to CBM for some Beatles items and 300 copies of the bootlegs-to-be.

CBM had the rare music pressed onto vinyl in Philadelphia and the friendly folks at a well-known mail-order label printed the original album covers. Total production costs per record? 90 cents, in 1973 when the retail price was \$3. A real steal, when you consider that bootleg CDs sell today for between \$20 and \$50 (and cost about \$3 to manufacture).

There were 5000 sets in the first pressing, with most crossing the Atlantic to the more lucrative (and less risky) European market. These quickly sold out and thousands more were pressed. It was one of the biggest-selling Beatles bootlegs of all time.

I asked the Nurk Twins some questions about the tape itself. Was it edited or altered before being mastered? No. Did they keep back any songs? No. Everything on the reel was pressed exactly as received.

The Twins talked about their involvement with (and knowledge of) other Beatles bootlegs. They said they had supplied the tapes for **HAVE YOU HEARD THE WORD** (CBM 3624), **L.S. BUMBLEBEE** (CBM 1005) and **MARY JANE** (CBM 3626). And—get this!—they claim to have been the first to receive *Peace Of Mind* from the same source as the **SWEET APPLE TRAX** tapes! They do believe that there was some Beatles involvement in *Peace Of Mind* (I think it's an outtake by the Apple band, Trash).

I also asked whether they had ever had any legal difficulties due to their involvement. They had indeed. In 1975, the FBI (Federal Beatleg Investigators?) had talked to them about some stolen Apple tapes. Though the Twins were not jailed, huge fines were levied against them and their lives were disrupted for a number of years. The lesson here is, don't be a bootlegger.

The Nurk Twins are no longer involved with the bootleg scene; however, they remain "in the know," and here are a few interesting tidbits they passed on to our readers:

\*There are at least three different takes of the *Hey Jude* video. The version with which we are most familiar (seen on *The Smother Brothers*) is an edit of two takes. The first half of the video was from take 1, and the second half from take 3. Watch it closely and you'll see the positions of the people change noticeably.

\*There is a two-volume video compilation of Beatles promos planned for the near future. It will feature an outtake from the *Hey Jude* taping.

\*The Shea Stadium film is on 70mm film and in true stereo. It may be released soon in Europe. On this film Ringo dubbed his singing on *Boys* because the line recording of his voice and Paul's bass had malfunctioned during filming.

\*The long version of *Helter Skelter* exists and is in the hands of an American collector. This same collector has a number of other unreleased Beatles songs stored away for safe keeping.

If any other reader cares to pass on his experiences in the world of bootlegging, you can contact me c/o Storyteller Productions. First person stories only, please, and no tall tales allowed!

afford (since you're rich and we readers aren't!).

[Rich!? Us!? Hahahahahahahahaha-hahahahaha!]

Also give a short synopsis of boots in a small rating index in every issue to refer to—like they do with films. This way you can pick up any issue and flip to the reviews fast and see ratings of new CDs and of ones in the past. Keep them on the list until they disappear from the market (or catalogues). Most of the time, by the times I get a chance to but the CDs the reviews I need are several

issues in the past. You'll really be serving us fanatics and you'll help us save money!

And speed up your deadlines and give us more issues!

[Geeze, you don't want much, do ya? Okay—just for you, Tino, I'm gonna try to get issue 29 out within the next month!]

### Stephen Roy

Regarding Mark Lewisohn's comments about the Hammond organ in *I'm Looking Through You* and *You Won't See Me*:  
*I'm Looking Through You*: You and

Don Sauter are correct that there are two discordant organ notes at the beginning of each electric guitar riff. Using the **RUBBER SOUL** CD as a reference, they appear in the right channel at: 0:28-0:32, 0:53-0:58, 1:31-1:36 and 2:08 to the end of the song. Curiously, a second organ appears in the center of the mix (presumably on one of the vocal tracks) at 1:34, and it re-enters at 2:17 where it remains for the duration of the song.

*You Won't See Me*: I can't under-  
continued...



stand why you and Lewisohn can't hear the organ, as it is so obvious. It is a single continuous "A" note which appears just left of center at 2:29 and remains at least until 3:07.

### James Whyte

A few quick questions:

Just what is Paul's *Backyard* film that I've seen mentioned so often?

[Sometime around spring 75, Paul was filmed playing acoustic guitar. Parts of this appear in the BBC McCartney special—where he performs Peggy Sue and I'm Gonna Love You Too.]

Does BEEB 14 exist?

[Not as far as I know. There is enough miscellaneous material floating around to make another volume, but in most cases the sound quality is pretty poor.]

If disc two of *SOUNDCHECK* is identical to *THE REAL CASE HAS JUST BEGUN*, there is a listing missing after *One After 909* in *Do You Want To Know A Secret*. The book lists: "One After 909 (0:59)—rock and roll version." This should be two separate listings, because they played the song twice. The first version is very loose, and the lyrics are either ad-libbed or half-remembered from another song (this seems likely). This version runs about a minute, and is followed by a complete (but still sloppy) version that's about three minutes long. It's in this second version that Paul shouts "Rock'n'roll!"

Finally, a non-musical correction to *Fixing A Hole*. The open-ended *Help!* interview on *THE GOLDEN BEATLES* includes a bit where Ringo talks about being married. The book says that "he and Pattie were married..." This would have been quite a shock to George.

[Gadzooks! Of course, I mean to say "he and Linda..."]

### Martin Boyd

On *INDIAN ROPE TRICK*, the person airing the *Fool On The Hill* and *I Am The Walrus* tracks is English dj Bob Harris of *Old Grey Whistle Test* fame.

[If Harris were ever on *Radio Luxembourg*, then it would go a long way toward tracing the original broadcast. Great!]

### Darren Nemeth

A 9 Mar 90 Tokyo McCartney soundboard has surfaced. It is 120 minutes, and is the third soundboard from the tour to do so.

### Bobby Boulter

I have recently heard a remarkable and very

long drum sketch supposedly recorded by the Beatles during the *SGT. PEPPER* sessions. I'd never heard this before, nor have I known anything about it. It sounds like Ringo playing, but has some other percussion alongside, notably bongos or something. On the reel box was written by hand, "Call it anything you like." Do you know anything, or have you heard anything, about this piece? Are there any bootlegs with this on it? The man who let me listen to it said he would not tape a copy for me. I don't blame him.

[Well, I would guess this is "Anything" aka "drum Track 1," recorded 22 Feb 67 at EMI. It has not been bootlegged, although there would certainly be strong interest in it.]

### Todd Hawkins

The video from which the *MADISON SQUARE GARDEN* boot comes is wonderful. The shots are great, and the quality is excellent. I'm not a video collector, but I purchased this tape and it is fantastic.

About the "Three Virgins" question: a comparison of the album cover with the photo from the Coleman book will satisfy most that the photos are the same shot. Lennon and Ono are in the same pose—even their hair is identical. What made me decide that the third virgin is a fake is that he covers part of the original. On the album cover there is a coat or bedcover pictured that extended about an arm's length from Ono to the right. In the Coleman photo, the new virgin covers part of this, which suggests that he was added later.

Incidentally, Albert Goldman also noticed the photos. On p.376 of the paperback edition of *Lives* he refers to the other virgin: "Oddly, the uncropped photos show a third virgin—a short, bearded young man." That's all he wrote. Goldman characteristically reveals no further details. All those lengthy interviews and he can't even explain why...

[It's probably 'cause he didn't know. Phrasing it this way implies he's much more knowledgeable than he really is, and thereby increases his credibility with naive readers. As you pointed out, it's not just a question of cropping—and there is absolutely no evidence that more than one three-person photo exists. Based on misinterpretation of the evidence, he made a guess—incorrectly, as it turned out. This says a lot about his research style.]

### Charles Iscove

Regarding *Figure Of Eight* mixes... Sup-

posedly, the mix on the U.S. promo CD is the same as on the U.S. cassette single. This is a different mix from any of the U.K. issues and therefore the promo CD is an essential purchase, because there is no vinyl copy of the U.S. single and we all know what cassettes sound like...

### Glen Banks

I recently acquired an excellent quality cassette of the soundtrack of Paul's *Backyard* film. I'm not sure if it's complete, but my question is: does this mean the video is now being traded?

[I don't think so. My impression is that most (if not all) of the audio tapes originated from a single European trader—thanks!—and as far as I know he has not traded it on video—if he even has it. Compare your tape to the list published a couple of issues ago and let me know if they are the same.]

### Nigel Parkinson

One or two points come to mind:

The version of *You're Going To Lose That Girl* on *NOT GUILTY* is an outtake, no question about it. The sound is exactly as if it had been recorded off speakers (well, at least one channel was, with the bongos and piano missing) with a very stupid guitar solo added—not, incidentally, played by any Beatle (well, maybe Ringo...? No, just a joke!) Shame on you for not noticing it. [One more time: the bongos are in both channels in every stereo mix I've examined, and cannot be eliminated by dropping one channel. It may indeed be an outtake, but the bongos cannot be used as evidence to argue for that.]

Have you noticed Paul singing a snatch of a hammed-up version of the at-the-time unreleased (and unrecorded) *Yesterday* just before the first track on *UNSURPASSED MASTERS* (the false start on take 6 of *A Hard Day's Night*)? There are no lyrics, just "Scoobie doobie doobie," confirming the long gestation between melody and lyrics that Paul always recounts when telling the genesis of this song. We know it was originally "written" by the session of 16 Apr 64, and thus not recorded for a year, at least. It's unlikely to have been composed too long before that date because Paul's songwriting style in 1963 was very basic, *All My Loving* being his first really major piece of melody writing, and *I Love Her* the next, as far as we know, and that included a middle eight by John.

As you have probably found out by now, "Y'orite Wack" is no sillier a phrase than "Fab, lad!" or "Fab, gear!" or any other

Liverpool expression. [An LP called **FAB, LAD** would get my vote for second most obnoxious album title!] Why, I've used it myself many times. It means: "All you all right, Wack?" It's very much like John's "All you all right, Richard?" (or whatever it is—I haven't heard it!) [I would transcribe the remark as "Y'all right, Ritchie?"] Perhaps the phonetic spelling confused you? Or maybe it is a silly album title, but you can't keep having bootlegs called **THE VERY VERY RAREST OF THE RARE** or **THE BEATLES: UNRELEASED TRACKS!** [See next issue for complete reviews of these two hot, new titles!]

As to the problem over **She Loves You**, you are correct that the versions from 9 and 13 Aug and 10 and 20 Aug are the same. These latter two are fairly obviously the same recording, but do derive from separate shows. It was nothing new in 63/64 for this to happen on the BBC. Indeed, some of the tracks left off the BEEB series by the compiler were duplicates [This you gotta prove!]—usually the singles which, quite understandably, the Beatles were probably sick of doing (while they would always enjoy doing an old Cavern stomper!).

[Yes, but the problem lies in the fact that according to Lewisohn's examination of the paperwork, those songs were recorded especially for those shows. Does this mean that versions were done but rejected? Or was the paperwork fiddled with? Inquiring minds want to know!]

Is BEEB 14 really out in Europe? Any word on more **LOST LENNON TAPES**? Are the rumors that Shea is being digitally remastered and optically enhanced true? And what about a stereo *Let It Be* film?

[Internal evidence (typos and bad info) suggests that the current "Bag" people are not the originals. And what indeed?]

#### RENATO FACCONI

I have a copy of **TIPTOE THROUGH THE TULIPS** and agree with you on its date; it is in fact 8 Nov 89 (I have an audio tape of that concert). But despite what you've written, this LP has the complete concert; **Band On The Run** is in its right place (it is also written on the label), **My Brave Face** is just after **This Song** on Side B, while **Ain't That A Shame** (wait for it!) is at the end of Side D (the wrong place; why? who knows!).

#### DAVID McANALLY

Regarding **TIPTOE THROUGH THE TULIPS**... the four songs are missing from the cover song list, but do appear on the

record, making the performance complete. The same is true for **Eleanor Rigby** in the Madison Square Garden package.

Of the four boots I have heard of Paul's recent tour, **TIPTOE** sounds the best. For an audience tape, it is surprisingly clear. It has more presence than the others and is a spirited performance. Paul seems to have a slight problem with his voice, but overall this is my favorite so far. I feel it deserves a nod in spite of the crappy packaging.

[This kind of screw-up on my part is unforgivable. When writing the reviews, I initially copied the lineup from the packaging, sampled random spots for sound quality, then put the discs on for timing. I must have zoned out and should have paid more attention. Sorry. As for **TIPTOE** being your favorite so far, great. Dissenting opinions are always welcome.]

#### Mike Head

I really must take issue with John Poole's letter. The history of pop radio in the U.K. may not have been at the leading edge of rock 'n' roll radio, but it was not boring! Just look at the programs the Beeb had the Beatles on: *Saturday Club*, *Easy Beat*, etc. These weren't the only programs and the Beatles weren't the only band.

Your writer should remember that it was the Beatles who brought rock 'n' roll back to America. After Jerry Lee Lewis, Elvis and Gene Vincent had been replaced by wimps like Paul Anka, Fabian and such, it took a red-blooded Merseyside group to awaken the American audiences to Buddy Holly, Chuck Berry and Little Richard. The Beatles (and others) saved rock 'n' roll for the U.S.A., despite itself. This is an achievement that must not be overlooked.

But back to the letter. My tapes of *The Story Of Pop Radio* do not contain more than a passing reference to the Beatles. A program on Radio Luxembourg, however, does—and a transcript of the excerpt is enclosed. Radio Luxembourg rests in the memories of many teenagers (at the time) as the only commercial radio station before pirate radio.

*Station Of The Stars—Radio Luxembourg*, as broadcast on Radio Luxembourg, Christmas Eve, 1987 (?):

Chris Denning recalls the need to have a Beatles program on Radio Luxembourg during 1963/64, on twice a week. He mentions that he recorded them in conversation in hotel rooms, etc., and edited the chat to fit around records. This was then transmitted as a complete program.

Paul: Can we have a request, Chris?

Chris: Yes, Paul, please.

Paul: This one is for Bernard Levin [well-known British broadcaster], Wolf Markowitz [impresario] and good old Don Zec [journalist], and the song I'd sort of like you to play for them, 'cause I think it has a special meaning, is **Do You Want To Know A Secret**.

...

Chris: How about your having one, then, John?

John: Okay, how about John having one? I'd like to play one for Mr. H. Wilson [Prime Minister] of Hampstead Garden Suburb, and it's called **Thank You Girl**.

...

Ringo: Yes, I'd like to play one for Don Short of the *Daily Mirror* and Judith Simmons of the *Express*, and it's called **I'll Follow The Sun** [a pun on the newspaper, *The Sun*].

#### A. Subscriber

Our local (overpriced) bootleg dealer was busted by the Feds a couple of months back. The ridiculous thing about it was that they told the press they had confiscated over \$45 MILLION in bootleg tapes! They took his collection of live and studio boots, called them "master tapes" and valued each one at \$10,000. The owner said he wished he'd known their value earlier, so he could have sold them and retired. Another example of government hysteria.

[No, no. This kind of nonsense—if you've got the facts right—is an example of either utter ignorance or bureaucrats inflating the value of their work.]

#### Mike Edsall

In *Fixing A Hole*, you wrote that **Aerial Tour Instrumental** has basically the same beginning as *Flying*. Not only are there added instruments (flutes?), but another major difference is the lack of the "lazy" guitar. I was surprised that you didn't mention it.

[Yes. There are some kind of woodwinds (maybe flutes) and something else which may be a slide whistle. I can only assume that when I wrote that it was essentially the same, I was speaking of the structure rather than the arrangement. Nevertheless, it was an important omission.]

#### Ted Greenwald

A couple of simple FYIs:

The "tinkling piano" intro to **Don't Pass Me By** isn't an organ, but a piano sent through a Leslie rotating speaker. The Leslie was invented for, and is mostly commonly



used with, organs. The Beatles used it with a number of other sounds, including the background vocals on *Blue Jay Way* and (of course) George's guitar throughout the Apple *GET BACK* sessions. Since then it's become a popular effect in all sorts of contexts.

For whatever it's worth: You raise a lot of questions about when edits and sound effects might have been done for various "White Album" tracks. Tape is a very plastic medium. George Martin could have decided to snip out a chorus or verse at any time, and would have executed the edit in a few minutes. If he decided to put it back later, it wouldn't be any trouble to do so. The operation is so trivial that it wouldn't have necessarily have been noted (except on the reel where the edited-out piece would have been stored).

As for sound effects: Depending on the condition of the tapes, sound effects could possibly have been rearranged at any time without disturbing the rest of the tracks or the mix. It would make sense to have added many of the interstitial effects during the final compilation of the album, anyway, when the crossfades between songs were done. The effects may have been put it earlier in a rough fashion as tests (a la Ringo's tape for Peter Sellers), and then replaced in the final form at the very end of the production. Edits and sound effects of these kinds can take place as late as lathing of the disks from which the molds for commercial vinyl copies are made (the absolute final stage of production).

I just dropped an old fave onto the turntable, *THE BEST OF BOOKER T. & THE MGs*. I haven't heard it in a few years, but it used to be one of my absolute I-would-die-for-this-record platters. To make a long story short, I meant to listen to Side 1 (*Green Onions*), but accidentally cued up Side 2. First cut, *Jellybread*. And guess what? It's 12-bar Original cold! Only the Fabs couldn't really cut the groove and George Martin didn't know the licks. Late in his life, John referred to himself as "Booker Table & The Maitre-Ds," so perhaps 12-Bar was his idea. Check it out; it's really freaky.

#### Don Sauter

Uh-oh, more tape speed stuff. A friend of mine was playing *TRIPPING THE LIVE FANTASTIC* while syncing it with a video from a Madison Square Garden concert. Most things synced up reasonably well. Both guitar jams were longer on the video, but there was another significant difference:

*Yesterday* was at a different pitch (i.e., in a different key). I don't remember which was higher or if it was any faster, but with today's digital technology it is possible to raise the pitch without changing the speed. I'm presuming the song was fiddled with for the CD, but perhaps the band switched to a different key somewhere on the tour. Maybe somebody wants to look into this?

#### Michael Hockinson

Back in V3N3, Belmo and Doug Suply compiled an excellent list of essential Beatles bootlegs. I thought your readers might be interested in the origin of the material on Side One of NO. 3 *ABBEY ROAD* NW8, on the *Horweite Stereophonie* label (entry #9). The man who compiled this material has worked in radio production for many years (and currently does so for an FM station on the east coast).

He has already carved himself a niche in the annals of "Bossdom" and he is a hardcore Beatles fan as well. A serious audio collector, his archive is stored on dozens of well-notated reel-to-reel tapes. Only a few privileged ears have heard the treasure of unreleased material contained on these reels, including rare radio performances, unreleased songs, incredible remixes and alternate takes. Among the gems in his collection is the acetate to an early working version of *A Day In The Life*, for which he paid \$6000 in 1984. Much to his chagrin, this take has now gone into general distribution, from another source, via several different bootlegs. While he has not personally released a bootleg, he has been approached several times by bootleggers.

"Usually it's some call at the radio station after playing some unreleased goodies, just for fun, on the air and it's usually an offer of money for tape. Often it starts as 'Oh, I'm a real fan, can I get a dub of some of those?' And if I decline or put them off, then it's, 'Look, uh... I'd really maybe like to give you some money and get some of those recordings.'

"I don't want money for my Beatles," he maintains. "I just like having them. I collect bootlegs and I collect unreleased things, but *I don't bootleg*. I don't reproduce and sell things." He admits, however, that material that was once exclusive to his collection, in this case outtakes from the *ABBEY ROAD* sessions, found their way into illicit circulation back in 1979 with the released of NO.3 *ABBEY ROAD* NW8.

"I spent endless hours, it must have been a couple of months, piecing together some wastebasket tapes of rough sessions

from *ABBEY ROAD*," he remembers. "They were discards; they'd been spliced off a reel—and someone had taken a razor blade down the slot and just sliced the tape off and thrown it away. So all that tape had to be put back together. Plus the tape had been mangled so much—there were certain mangles and dropouts in the tape. Once it was assembled, there was quite a little group of oddities. On one particular song, *Golden Slumbers*, there was a piece of tape that was stretched. When the tape stretched, it slows down when it does through the playing head, and it goes 'Golden slumu...uuu...umbers fill your eyes.' It was a pretty obvious stretch in the tape.

"I never really played it for many people, just for a close circle of trusted friends; I just kind of enjoyed it myself. I took a cassette copy of the tape over to somebody else's house one day—that's the only time I ever went anywhere with any copies of it at all. I was down in Houston a few years later and NO. 3 *ABBEY ROAD* NW8 showed up with Paul McCartney jamming with Donovan on one side and these *ABBEY ROAD* songs in the same order as my tape on the other. I put the album on and lo and behold, 'Golden slumu...uuu...umbers fill your eyes'—the same tape. They added stereo reverb to it, 'cause all that stuff was in mono, to make it sound a little stereo, to clean it up a bit.'

As for other bootleg acquisitions: "There have been some instances of recordings I know that have been obtained by people going in and listening to masters with a friend at EMI and plugging something into a headphone jack. There are things called inductor coils which are similar to a telephone pickup, a small device you can stick on a coil like that near a speaker, you don't even patch in anything, and you get induced audio.

"The first time in the early '80s when EMI had someone in those vaults, there's no saying what got displaced," he asserts. "There's also no saying what's gone home with the Beatles or what's been put onto acetate, or what tapes have been destroyed, or what's been recorded and not logged—an impromptu recording. There's no saying what the Beatles recorded wherever they wanted.

"There is the distinct possibility that a number of tapes could have left the physical plant—the work tapes that the only existing copies of these songs would've been on, especially a lot of stuff they taped two-track, machine-to-machine. They were erasing over stuff, too, pinging back and forth

from machine to machine, even going from eight-track to eight-track, like they were doing around **ABBEY ROAD**. There's liable to be a lot of work tape hanging around out there. A lot of it got picked up. I would gladly accept Mark Lewisohn's book as a document of what EMI may have had on hand labelled 'Beatles,' but I'm not convinced EMI had everything on hand because I've heard more."

#### Arno Guzek

A UK group Page One did a single from late Oct 68 called **Let's Take A Trip Down The Rhine** (pof 23081). Could this be the original version of "Movin' Along The River Rhine" from the **GET BACK** sessions? I haven't seen the record, only a listing for it.

#### Mike Bickerdike

The reason they showed old songs in Dec 65 [on tv] was because *Top Of The Pops* always had a Christmas edition which showed all the No.1s from the year. They still do now but, the show doesn't confine itself to No.1s only.

From my memories of '60s **TOTP**, the Beatles performed without an audience at pre-recorded sessions. The only one with an audience would have been 16 Jun 66, **Rain** and **Paperback Writer**, where they appeared live. It seems that they insisted that these recording sessions be kept quiet so that they were not swamped by fans. I think Beatlemania would have meant their safety was too much of a problem to allow an audience, and the screams would probably have caused sound problems in the studio too. It probably would have frightened the BBC to have all those fans around in those days.

#### Steve Merzon

Regarding the origin of the "Silver Beatles 5/60" tape, are you aware that the June 1966 German tv documentary *Damals In Hamburg* includes a scene of a German woman playing a reel-to-reel tape of **I'll Follow The Sun**? This places a copy of the tape in Germany in the mid-'60s. The special is entirely in German, so I can't provide information about what is said about the tape.

#### Alistair Dick

You've probably already been told this [*nope; you're rethefirst*], but the "Miss Mitchell Moore" you wondered about at the beginning of the **BLACK ALBUM's** Tennessee is actually **Cliff Mitchell Moore**, who used to be a fairly well-known tv presenter of documentaries, current affairs programs and the like.

#### Charles Reinhart

Just a quick note to let you know that the song being called "Down in the Caribbean" and "In the Caribbean" on several new John Lennon bootlegs is actually titled **Caribbean**.

It was written and recorded by Mitchell Torok. Torok, with the Louisiana Hayride Band, recorded the song in 1953 (Abbott 140). It reached #28 on the charts. In 1959, the same version was re-released (Guyden 2018) and went to #27 on *Billboard's* Hot 100 chart.

**NEXT ISSUE:  
HONEST TO GOODNESS,  
WE'RE GONNA TRY TO BE  
OUT IN A MONTH!**

## BEATLEG ADS ARE FREE TO SUBSCRIBERS

20 BEATLES videos to trade for unreleased audio / video of Springsteen, Dylan, Simon, Stones, etc. Ken, 836 N. Fuller Ave. #5, L.A., CA 90046.

WANTED: VHS video of Lennon & McCartney talking about Apple on the Tonight Show with Joe Garagiola (15 May 68). Steve Schaeenfield, 2121 Bathurst St. Apt. 1023, Toronto, Ontario M5N 2P3, Canada.

BEATLES rare & unreleased recordings on chrome cassettes for \$6.50 each, postpaid: **OFF WHITE** (21 selections), **BACK TRACKS** (22 selections), **GET BACK** (18 selections), **SESSIONS** (22 selections). Send order to: J. Martin, 8805 Third Ave. #2D, Brooklyn, NY 11209.

LOOKING FOR a good copy (not tape!) of **NO.3 ABBEY ROAD NW8**. No reasonable offer refused. Mike Hockinson, 411 East Evergreen Blvd., Vancouver, MA 98660-3222.

TAPE TRADERS! I'm looking for you! Let's trade rare Beatles solo/audio. Your list gets mine. Be sure to ask about my unique production of **BEATLESPLICE**, a popular item on the tape vine. MSB, P.O. Box 500, Big Sandy, TX 75755.

NEEDED: **THE CAVERN TAPES CIRCA 1962 CD**, **ABBEY ROAD SHOW 1983 CD** (I was there—so I need one desperately!), **JOHN LENNON'S 31ST BIRTHDAY CD**, and **ALL THE REST CD**, with a little help from **MY FRIENDS LP**, **CAN'T FIGHT LIGHTNING LP**. Please state cost plus postage. Anybody need copies of *The Lost Lennon Tapes* episodes? I have every episode (most second year from disc). Charles Iscove, 32 Crofton Road, Toronto, Ontario, M4G 2B4, Canada.

FOR SALE: **SOMETHING TO HIDE CD**, \$35 postpaid; **RECORDING SESSIONS VOL. 2**, picture CD 41/1000. \$40 postpaid. Write with IRC or \$1 to reserve. Your list gets mine. Wanted: old Bootlegs (Tobe Milo, Melvin, etc.). Trades are welcome. Toru Oomura, 1086-53 Komaki, Nagareyama-shi, Chiba 270-10, Japan.

FOR SALE: The John Lennon 1986 calendar, \$10 postpaid; The Beatles 1986 calendar, \$12 postpaid; 1978 movie poster for *I Wanna Hold Your Hand*, \$10 postpaid; 1972 movie poster, *The Concert for Bangladesh*, \$10 postpaid. I only have one of each item so write first to reserve. Miss Narda Elvidge, P.O. Box 335, Durham, Ontario, Canada N0G 1R0.

WANTED: The following MONO LPs for my collection: **THE BEATLES** (the "White Album"), **YELLOW SUBMARINE**, **ABBEY ROAD**, **LET IT BE**. Mint condition only. Paul Martin, 108-25 72nd Ave #5J, Forest Hills, NY 11375.

TAPES FOR TRADE! Long-time collector seeks more Beatles interviews, concerts, outtakes, etc. Free list. R. Hall, 701 Dundas St. W #7, Whitby, Ontario, Canada L1N 2N3.

WANTED TO EXCHANGE Brazilian records for Beatles CDs, LPs, videos and bootlegs. I have many Beatles collectors items to offer, and other groups and artists as well. Daniel Uram, Rua Republica Do Peru 63/901, Copacabana, 22021, R.J., Rio De Janeiro, Brazil.

FOR SALE: **THE LAST TEMPTATION OF ELVIS**, CD, never played, \$20; John Lennon-One to One concert rehearsals CD, \$25; Bag One promo video, \$20; Japanese **TUG OF WAR** album, sealed, \$20; Beatles **FROM THE VAULT** set with T-shirt, sealed, \$125. Check or money order, plus \$3 p&H; SASE for much longer list. Jeff McDermott, J228 SAS Campus Drive, Cary, NC 27513



# BELMO'S BEATLEG NEWS NEWS NEWS

# 29

## CELLULOID ROCK

The Beatles

Yellow Dog Records, YD 006 (CD)

**I've Got A Feeling** (4:03) 24 Jan 69, Apple? "goof version." Previously available on BLUE SUEDE SHOES. I suggest that this take immediately follows that used for the GET BACK LP because during that one, John yells, "Yes you have! On your what?" while here Paul yells, "Yes I have! On your what?" as if answering John a few minutes later.

**Shake, Rattle And Roll** (2:05) 26 Jan 69, Apple. Previously available on BLUE SUEDE SHOES. Longer (+ 1:10) than the version in *Let It Be*.

**Kansas City/Miss Ann/Lawdy Miss Clawdy** (3:43) 26 Jan 69, Apple. Previously available on BLUE SUEDE SHOES.

**Blue Suede Shoes** (2:06) 26 Jan 69, Apple. Previously available on BLUE SUEDE SHOES.

**You've Really Got A Hold On Me** (2:51) 26 Jan 69, Apple. Previously available on BLUE SUEDE SHOES.

**Get Back** (2:35) late Jan 69, Apple. Previously available on BLUE SUEDE SHOES.

**The Long And Winding Road** (3:32) 31 Jan 69, Apple; take 19. Same take as on GET BACK, but with different chat.

**Let It Be** (3:48) 31 Jan 69? Apple; unknown take, with count-in. Same take as on GET BACK TO TORONTO acetate; note the different piano intro from the usual GET BACK version.

**Don't Let Me Down** (3:44) 22 Jan 69, Apple; w/chat and count-in. The same take as on GET BACK and the GET BACK TO TORONTO acetate.

**For You Blue** (2:55) 25 Jan 69, Apple; w/chat & false start. The same take as on GET BACK and the GET BACK TO TORONTO acetate.

**The Walk** (0:51) 27 Jan 69, Apple. The usual version. Its appearance here is apparently not taken from the BLUE SUEDE SHOES tape (where it starts and stops abruptly), nor from a copy of the GET BACK TO TORONTO acetate.

**Teddy Boy** (5:53) 24 Jan 69, Apple. The usual version from the GET BACK TO TORONTO acetate, except that there is a one-second gap at the beginning of this tape.

**Two Of Us** (3:49) 24 Jan 69, Apple; w/chat & 2 false starts. The same take which appears on the GET BACK TO TORONTO acetate and GET BACK (without the false starts).

**Dig A Pony** (4:03) 24 Jan 69, Apple; w/chat, false start & count-in. The same take which appears on the GET BACK TO TORONTO acetate and GET BACK.

**Dig It** (8:25) 26 Jan 69, Apple. The same long version as on DIG IT! (LP and CD), in ever-so-slightly better sound.

## SOURCE:

Jan 69, GET BACK sessions, as noted.

## SOUND QUALITY:

Excellent mono, from tape source. **The Walk**, **Two Of Us** and **Dig A Pony** have stereo ambiance but no appreciable separation. Surely this does not mark the return of (=shudder=) Duophonic?

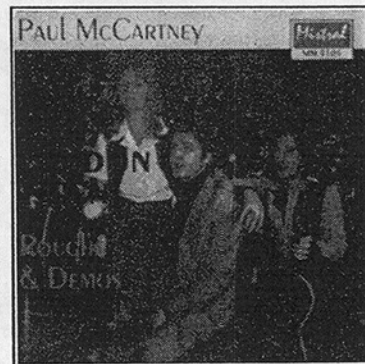
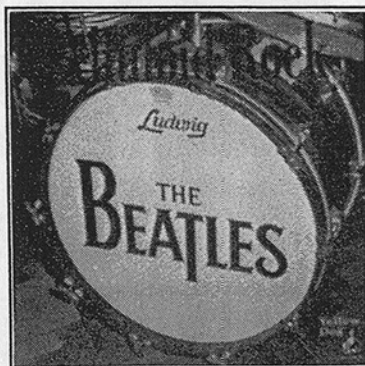
## COMMENTS:

This was a lot more trouble than it was worth. Although all of this material has appeared before, it still has a few interesting points. It's all from tape source and thus has the best sound to date—although it is mono, and some of the material is available in true stereo. Also, the mono mixes are slightly different from what you get combining two stereo channels.

It's hard to say just what, if anything other than a collection of GET BACK tracks, this is supposed to represent. Is Yellow Dog, as with its many predecessors, scraping the bottom of its barrel?

## CONTENTS

|                                |    |
|--------------------------------|----|
| reviews                        |    |
| celluloid rock .....           | 1  |
| "london town" demos .....      | 2  |
| alone & together (video) ..... | 2  |
| it's now or never .....        | 2  |
| one-to-one rehearsals .....    | 2  |
| news .....                     | 3  |
| features                       |    |
| tracing mccartney: 1974 .....  | 5  |
| tips for traders .....         | 6  |
| studio 2, emi, london .....    | 7  |
| letters .....                  | 6  |
| beatleg ads .....              | 11 |



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## "LONDON TOWN" ROUGHS & DEMOS

Paul McCartney and Wings  
Mistral MM 9105 (CD)

**Cafe On The Left Bank** (3:08) about 15 seconds shorter and a different mix from the commercial release, with extra percussion and harmony

**I'm Carrying** (2:51) w/count-in; slower than the cv, with fewer overdubs and no echo on the lead vocal

**Find A Way Somehow** (Laine) w/count-in; a much different version had been released in 1973 on *AHH... LAINE!*

**Deliver Your Children** (4:15) lacking some overdubs, most noticeably Denny's lead vocals; studio chat at the end

**I've Had Enough** (3:07) w/count-in; the rhythm tracks of the cv, with different, scat vocals; lacking some overdubs

**With A Little Luck** (5:59) a few seconds longer, but with the same bass and drum as cv, with rhythm box; different lead vocals, verse structure and some different lyrics; lacks backing vocals and some overdubs

**Famous Grouper** (3:35) w/count-in; the same rhythm tracks as the cv, but somewhat slower; a different lead vocal; lacking many effects and overdubs

**Morse Moose And The Grey Goose** (6:32) instrumental; the basic rhythm tracks, lacking a few overdubs; no vocals or melody

**Don't Let It Bring You Down** (4:40) w/count-in; the same rhythm tracks and lead vocals as the cv, but slower and lacking some overdubs

**Backwards Traveller** (3:38) this appears to be a home demo, and not a version of the basic LP tracks

**After You've Gone** (Creamer-Layton) (4:35) a home demo of the old standard which the Beatles had sung at least once in public: during the close of their tv appearance on *Pops And Lenny*, 16 May 63; no tape of that has, to my knowledge, surfaced

**Boll Crisis** (3:52) slightly different vocals/lyrics from the version on *RUDE STUDIO DEMOS*

### SOURCE:

LONDON TOWN sessions, 77-78, and perhaps some other material about the same time.

### SOUND QUALITY:

Excellent stereo.

### COMMENTS:

This is a nice collection, but it does not come without a few puzzles. We know from

the LP jacket that LONDON TOWN was recorded from 7 Feb to 31 Mar 77 at EMI, 1 May to 31 May 77 aboard the yacht Fair Carol in the Virgin Islands, 25 Oct to 1 Dec 77 at EMI, 3 Dec to 14 Dec 77 at London AIR, and (finally!) 4 Jan to 23 Jan 78 at EMI. Never before or since have we had such specific recording information on a McCartney studio album. Assuming that the Jan 78 sessions were essentially for mixing, that's almost fifteen weeks' worth of sessions. Where did all that work go?

The working title of the album was to be "WATER WINGS," since the largest chunk of it was recorded during May 77 aboard the Fair Carol. It may also have been during those sessions that *Wanderlust* and *El Toro Passing* (both boats are mentioned on the LONDON TOWN sleeve) were written, and *El Toro Passing* may have been recorded. If the first nine tracks on this tape are, as I suspect, how the material stood following the return from the Virgin Islands, then what was done during the other sessions? By looking at all of the other work done during 77-78, we can account for some of the time.

**THRILLINGTON** was released in spring 77, although it may have been recorded much earlier. During 77 Paul recorded *HOLLY DAYS* with Linda and Denny in Scotland. *Girls School* was recorded in March, probably during the earliest LT sessions. *Mull Of Kintyre* was recorded in August in Scotland. James Louis McCartney was born on September 12th. In October, Paul was working on *Mull Of Kintyre* at Abbey Road, where he was interviewed by Melvyn Bragg, perhaps during more LT sessions. *Waterspout* was probably recorded during the Dec sessions. *London Town* (the first verse was written on 1 Nov 75 in Perth) and *Girlfriend* (written on a trip to Switzerland) have been reported to have been recorded during the Oct-Dec sessions. And then, at the end of the year, Paul's contract with EMI expired. Perhaps a bit of foot-dragging helped renegotiation?

Missing from this collection of roughs are: *London Town*, *Girlfriend*, *Cuff Link*, *Children Children* and *Name And Address*. Those (plus *Backwards Traveller* which here clearly comes from another source) are the ones which are credited on the LP to *MPL. Ltd.*, while the eight other tracks which appear here are credited to *MPL. Inc.* That this has something to do with the dates of their recording seems obvious, but precisely what is unclear. It would probably serve to confirm the earlier dates of this material.

The last three tracks seem to have a different, perhaps common source. All have the sound of home demos having been recorded off monitors during overdubs or warmups. No serious work was being done, merely Paul scat-singing (and occasionally thumping) along with *Backwards Traveller*, *Boll Crisis*, and *After You've Gone*. It's impossible to say when they are from without more information—and that seems unlikely to be forthcoming.

## ALONE & TOGETHER

The Beatles, *Similar 212*  
commercial video

A standard retelling of The Beatles Story in 43 minutes of still photos and (theoretically) public domain video (two trailers for *AHDN*, the OBE interview, the Australian press conference and so on). Perhaps the most interesting item is the trailer for the showing of the Washington DC concert film:

"The Beatles! Like, wow! Aren't they the swingin' livin' end? Y'dig, chick?"

"I dig, Chuck!"

Bust word up! Chill fresh fly mix, homeboy!

## IT'S NOW OR NEVER —THE COMPLETE RUSSIAN SESSIONS

Paul McCartney, *Goblin Records*  
reviewed by Jeff McDermott

If you have not already shelled out for an original Russian import, then this is the CD for you. This perfect quality disc collects the thirteen tracks available on later editions and adds the additional three which showed up on subsequent UK releases. The title track was previously available as a promo single and on the NME charity two-disc *THE LAST TEMPTATION OF ELVIS*. *I Wanna Cry*, an original McCartney gem, and *I'm In Love Again* have been issued on the UK *This One EP*. The last three songs of this 19-cut release are "live" on *The Last Resort*. They have been previously available, but in poorer quality.

## ONE TO ONE CONCERT REHEARSALS

John & Yoko & Elephant's Memory,  
Chapter One

reviewed by Jeff McDermott

This 61-minute CD compiles rehearsal versions of the songs performed at John & Yoko's One To One benefit concert at Madison Square Garden. Highlights include rock 'n' roll covers not performed that night,



and the quality ranges from fair to good. Only one version of each song is included. One To One promo, New York City, It's So Hard, Woman Is The Nigger, instrumental, Well Well Well, Instant Karma, Mother, Come Together, Don't Be Cruel/Hound Dog, Send Me Some Lovin', Roll Over Beethoven, Whole Lotta Shakin'/It'll Be Me, Caribbean, Well...(Baby Please Don't Go), closing promo.

#### SEEN BUT NOT HEARD

▷THE ALTERNATE JOHN LENNON PLASTIC ONO BAND, John Lennon, Ghost Records, CD-53-40. Appropriate *Lost Lennon Tapes* material plus some odds and ends.

▷THE CAVERN CLUB, The Beatles, BS09; 7" vinyl EP. The five "Cavern Club" rehearsals, using my review as liner notes (well, they could have done much worse).

▷IMAGINE IN LIVERPOOL—THE COMEBACK, The Paul McCartney Band, Red Phantom Records, RPSD 1025. Paul's Liverpool broadcast. Also available as a picture CD.

▷FRIENDS OF THE EARTH, The Paul McCartney Band, Templar Records, TCD 24 A/B (2-CD set). The full show from an excellent stereo audience tape. This is apparently an Italian copy of the Japanese set.

▷WHAT IS LIFE, George Harrison, Fab Four Rarities, FFR 9114/9115 (2-CD set). Reported to be a copy of LIVE IN BATON ROUGE from vinyl.

▷WONDERWALL, George Harrison, Ghost Records, CD-53-44. A copy of the record plus some previously-available studio and sessions work; they could have at least added the unreleased music from the film.

#### HEARD OF BUT NOT HEARD

▷A 3-volume CD collection of Ringo "rarities" (ala last issue's COMPLETED RARITIES for John, Paul and George) of previously bootlegged material on Ghost. Snore.

▷BITS AND PIECES. CD, Fab Four Rarities, FFR9111. Reported to be a copy of CODENAME RUSSIA from vinyl.

▷EIGHT ARMS TO HOLD YOU. 2CD, RS 12/13.

▷FAR EAST MAN. CD, LLR088.

▷FROM YESTERDAY FOREVER. CD, reissued material.

▷HER MAJESTY. CD, Fab Four Rarities, FFR9113. Reported to be a copy of the LP from vinyl.

▷I AM YOUR SINGER. Paul, re-

ported to be a copy of COTTONFIELDS. CD, LLR087.

▷JOHN, PAUL, GEORGE AND RINGO THROUGH THE YEARS. CD, Fab Four Rarities, FFR9112. Reported to be a copy of most of GREAT TO HAVE YOU WITH US from vinyl.

▷LIVE IN WASHINGTON. George, '74. CD, Mistral, MIS9106.

▷1963-1969, TWENTY NEVER-PUBLISHED SONGS. CD, Fab Four Rarities, FFR9116. Reported to be a copy from vinyl.

▷THE PARIS MATCH, 1965. CD, Fab Four Rarities, FFR 9117. Reported to be a copy of the LP from vinyl.

▷THE ROCK 'N' ROLL SESSIONS (PART ONE) John Lennon, Ghost CD.

▷THE ROCK 'N' ROLL SESSIONS (PART TWO) John Lennon, Ghost CD.

Special thanks to Holger Schoeler for much of this information.

## Le News

### FREE 6-ISSUE SUBSCRIPTION

As work on *Unfinished Music No. 2* draws to a close, at last, I find myself in need of an audio tape of the complete (I don't need the commercials) Friday Mike Douglas Show (the one with George Carlin). The first person to send one will get his/her subscription extended for 6 issues! Remember, I need the entire show, not just the chat with John and Yoko (I already have that). Thank U Very Much.

### BOOTS IN THE NEWS

How many of you saw the CNN report on bootlegs? It was accurate and fair, correctly differentiating among counterfeits, pirates and bootlegs. It also featured some rockers speaking out on the subject.

Zappa was there to plug his new counterfeit bootleg set. Mastered directly off the bootlegs, the release is an attempt to undercut them with lower prices and wider distribution. This has me puzzled; Frank is usually a bit more on the ball than this. Since Zappa's complaint about bootlegs was that they were of inferior quality (obviously false in many cases), why not offer a better product? Why screw his fans?

Kevin Whatshisname from REO Speedwagon said that as a performer, he

was happy when people got to hear his work—whether on bootleg or legitimate release. Tom Petty said he was flattered to be bootlegged.

Roger Daltry mumbled something about bootlegs destroying the industry and civilization as we know it. Hey, if that doesn't get the man a recording contract, what will?

Along similar lines, at the Detroit Beatlecon, Belmo was interviewed for a news story which may air this fall.

### MORE IDENTIFICATIONS

From Jan-Lees ter Brugge: Track 12 on ROCK AND ROLL (the rehearsal CD) is The Fool, as performed by Paul during the UNPLUGGED sessions. Track 13 appears to be a version of a section of *Gloriana*, a work by Benjamin Brittain; the version by Julian Bream was one of Paul's choices on *Desert Island Discs* (1982) and may help date the rehearsal tape. See his letter elsewhere this issue for more information.

Have I mentioned that "Goodnight Kenny," as sung by Ringo to Kenny Everett on *INTERVISTA*, is more properly Goodnight Campers? I heard Callum sing a bit of this on an *All Creatures Great And Small* the other day...

### THAT TAPE...

Of Paul and Linda with Lee and John Eastman I would date, from internal evidence, as being late spring or summer 1985. The location is a bit trickier, but I would guess at Eastman's Long Island home. Since we're concerned with Beatles music, and not their personal lives (except as it relates to the music), I won't go into any great detail about it. The discussion covers the selection of banks, various lawsuits with EMI and Capitol and the other ex-Fabs, MPL's annual report and so on. A good source of gossip but very little information. Rumor is that *Spy* magazine will be printing a transcript soon.

### THAT OTHER TAPE

At the San Diego Comic Convention, I bought a copy of *Satan's Bed*, as mentioned in the last issue. It's pretty bad, but for those of you who must have it, it will no doubt be entering the trading circles soon...

### YET ANOTHER TAPE

According to a *Daily News* clipping from Ted Pastuzsak Jr., bootleg copies of the police interrogation of John's assassin (don't want to say the name...) are making the

tape-trading rounds in London. Indeed, a group called E.M.F. (on EMI) are supposed to have sampled parts of it on their first LP. However, the lyrics, which are said to have come from *Watching The Wheels*, are quoted as: "I've got a gun, got hollow-point bullets/Do it/That's the way destiny works/You don't always question it/Right now, do it right now." I think I can safely say, without digging it out and listening to it, that *Watching The Wheels* does not mention hollow-point bullets. I say it's spinach, and I say the hell with it.

## ONE LAST TAPE

As most tape traders know or have heard by now, a very interesting (excellent mono) tape is making the rounds. It is apparently authentic and consists of:

**Happiness Is A Warm Gun** (2:47) organ (w/faint vocals and guitar) (0-0:45), lead guitar (0:46-1:01), open mic (1:01-1:19), tambourine (1:19-1:38), piano (1:38-2:47); this sequence of overdubs may be just one of eight tracks, or a combination of several

**I'm So Tired** (1:48) electric guitar, organ and drum only; this appears to be tracks 7 and 8; the organ and guitar were ultimately mixed out of the first part of the song, so it's quite interesting

[tape rewind]

**I'm So Tired** (1:58) bass, drum, electric and acoustic guitar and single-tracked vocals; no muttering at the end

[studio chat: George]

**Dear Prudence** (0:09) a fragment of backing vocal.

These have been described by Doug Sulpy as apparently coming from the 15 Oct 68 remix session, and perhaps this is so. It might also just be a collection of tracks taken from the eight-track masters for reasons unclear. The best news is that a researcher who has been following the trail of this tape has been informed that there are "three reels" of similar material. It is unclear just what size reel is being referred to, but it certainly gives us reason to hope.

## BITS AND PIECES

According to Ringo in a Japanese tour interview, his Simple Life commercials were filmed in Kyoto, Japan in 1977.

You might be interested to know that the version of *Twist And Shout* which appears at the end of *BEEB7* credited as being from an *Easy Beat* broadcast is, in fact, from the 13 Oct 63 *Sunday Night At The London Palladium* broadcast. So now

we have at least part of it.

Worldwide CD (P.O. Box 543-G, Villa Park, IL 60181, FAX 708-824-5413) offers, in the current *Goldmine*, a **REVOLVER** CD box set which is said to include a copy of the commercial CD and a "previously unpublished book of approximately 150 black & white pictures, personally signed by the photographer Robert Freeman... The front of the box has the original artwork for **REVOLVER**, never previously released." They're asking \$70 for it.

According to *Goldmine*, *CHOB* will be officially released in the US (and presumably elsewhere) in October. No word on whether it will contain any additional cuts. That month is also the scheduled time for the release of the red and blue albums on CD, as well as the start of the Apple CD releases. Start saving your money; it's going to be an expensive autumn. Several stores in Tucson have restocked **UNPLUGGED**, so either it's been reprinted or it hasn't sold well.

Hot on the heels of last issue's moaning and groaning about Ringo's not working with a name producer comes the news that he is now reported to be recording with Jeff Lynne in Los Angeles. I can't understand why this hadn't happened earlier, as Runga is such an obvious Wilbury.

One last item: Doug Sulpy is now hard at work on his next book for Storyteller. We don't want to spoil the surprise, so all we'll tell you this time out is that the tentative title is *Peace Of Mind* and that it will be essential for every collector.

## COMING UP?

Said by many sources to be "due out any day now" (for the last several weeks): **UNSURPASSED DEMOS** (said to be all 21 acoustic demos for the White Album, including *Jubilee* and *Sour Milk Sea*). Also from Yellow Dog, a compilation of acetates, from *Bad To Me* to *Something*.

## THE FINAL SOLUTION?

It's been many months since I published what I had hoped was the final word on the *Strawberry Fields Forever* edit. Since then, though, I've heard from one reader who has a better theory. I would have printed this much sooner, but I got his tape (it was an audio letter) separated from its envelope. Now that he's written me, I can give credit where it's due. To follow along, you should probably reread the bit on p.16 of V4N1/2.

Brian Webster is a recording engineer

in Brea, California. He believes, and I agree, that when George Martin edited the two versions together, he took out four lines instead of five. Then he put the "Let me take you down 'cause I'm..." from take 7 back in. Thus, the "...going to" actually belongs to take 26, and is not take 7 with the orchestra mixed in early. He bases this on the timbre of the drums, the entrance of the horns and the fact that John's voice is double-tracked on those words. He recreated the edit (switching right-for-left to get the drums where they belonged) from boots, using professional equipment, and it sounds good to me.

Regarding the pitch changes, take 7 was in A sped up to A-sharp, while take 26 was in B, slowed down to A-sharp. He is still amazed that the tempos matched.

He also explained (as did many others) that the organ on *You Won't See Me* is hard to notice because it is only a single, sustained note (thus Mal "Organ" Evans) in the third verse. It's more prominent on the stereo LP than the CD remix.

## OOPS!

And speaking of finally laying things to rest, Holger Schoeler wrote to say that I was completely wrong about hearing bongos in both channels of *You're Going To Lose That Girl*. He's right, and if I had gone back to look at my comments in *Secret* instead of working from memory, I would never have made such a silly blunder. Sorry. After all, that's why I write all this stuff down—so I don't have to remember it.

By listening only to one channel, you can make the bongos go away. So, just forget what I wrote last time. I will if you will...

At issue, anyway, is not the bongos but the guitar solo. So I went back and listened to the damned thing more carefully. Despite what I wrote in *Secret*, I could make the guitar solo go away. And the piano as well.

So is it an outtake? With that much stuff from one channel missing, probably. But if the Beatles had cut an acetate of the basic tracks with one of George's duff guitar solos, it could have sounded just like this. And what about the count-in fragment?

I hate it when I'm wrong, but what can you do?

## ALMOST GONE

We are down to our last ten copies of *Help!* and this will probably be the last time it will be offered for sale. There are currently no plans to reprint, so if you've been putting it off, this may be your last chance.



## TRACING MCCARTNEY: 1974

by Walter Rowan

While 1974 was a fantastically successful year for Paul McCartney due to the enormously popular **BAND ON THE RUN** LP (released 11/30/73), it appears, on the surface at least, that Paul was not very busy. Discounting the singles lifted from **BAND**, only five new titles were released during the year. Two were singles (one released pseudonymously) and one was a b-side; media appearances were virtually non-existent. But whether guesting on recordings by other artists, jetting between continents or working on his own projects, Paul left behind quite a body of work—some released, some not.

It is those unreleased recordings and their origins that are the focus here. Using a number of original sources and the invaluable help of others, I have tried to clear up some of the confusion about Paul's recorded work from this period. Misinformed bootleggers can take a lot of the blame for feeding bad information to collectors over the years, much of which has made its way into Beatles books. No doubt Paul made many more recordings that are not documented here. Perhaps one (or both) versions of **COLD CUTS** contain more recordings from this period. Until further evidence surfaces, we can't be certain.

Our look at 1974 actually starts with recording sessions taped in the Paris Olympia Studios, between November 12-17, 1973. Paul and Linda, Denny Laine, Jimmy McCullough and Davil Hutton (drums) recorded *Seaside Woman*, *B-Side To Seaside*, *Wide Prairie*, and *Bridge On The River Suite* (some claim that *Oriental Nightfish* was also recorded during these sessions). Some of these tracks were meant to be used on an LP which would launch Linda McCartney's solo career. That LP never materialized, although the first two titles were eventually released as a single (on 5/31/77) under the pseudonym "Suzy and the Red Stripes;" the latter two tracks would be completed nine months later.

Sometime during the winter of '74, several tracks were taped, including *Zoo Gang*, *Proud Mum*, *Proud Mum #2*, *Hey Diddle* and *Send Me The Heart*. *Zoo Gang* was the UK-only b-side of the **BAND ON THE RUN** single (released 6/28/74). *Send Me The Heart* was eventually released on Denny Laine's LP **JAPANESE TEARS** in 1980, and on the bootleg LP **COLD CUTS** (SP-12). Both versions of *Proud Mum* were never officially released, although both are on the bootleg LP **COLD CUTS** (**ANOTHER EARLY, VERSION**). *Proud Mum* and *Hey Diddle* are both copyright 10/74, and *Hey Diddle* was finally released as a b-side in February, 1990.

Early in the year, Paul played on Rod Stewart's recording of *Mine For Me*, a McCartney composition on his **SMILER** LP.

The departure of Denny Seiwell and Henry McCullough prior to the **BAND ON THE RUN** sessions in '73 had struck a blow to McCartney's desire to have at his disposal a working backup band. The following spring, he began to reform Wings, hiring the young guitarist Jimmy McCulloch and, after a 4/26/74 audition, drummer Geoff Britton (who beat out former Jimi Hendrix Experience drummer Mitch Mitchell!). Prior to Britton's successful audition, Paul had announced in February that Gerry Conway would be the new drummer for Wings, but apparently nothing became of this. Jimmy McCulloch was used on the LP **McGEAR**, by Paul's brother Mike McGear/McCartney, reportedly recorded between January and May of '74. Paul was

quite busy during these sessions, acting as producer, co-composer and performer on the LP.

This brings up an interesting dilemma: Denny Seiwell, late of Wings, is featured on the **McGEAR** track *Leave It*. If the reported recording dates of the LP are correct, are we to assume that Seiwell was on good enough terms with McCartney and family to play drums for them *three months* after his split from Wings? And why was Seiwell's picture featured on the cover of the LP, which was released 9/27/74? Perhaps *Leave It* was actually taped prior to the October '73 departure of Seiwell.

In May, Paul paid a visit to Harry Nilsson's **PUSSYCATS** sessions in L.A. John was producing the sessions, and Paul was his guest. During the visit, Paul, John and the other musicians jammed in the studio to various songs, including a version of *Midnight Special*. No one seems to know if a tape was made of this session or not. In June, Paul produced Peggy Lee's recording of *Let's Love*.

At the beginning of July, the new lineup of Wings found themselves in Nashville. Their stay was originally intended as a rehearsal for an impending tour, but the tour never materialized—perhaps Paul felt he needed more new material to take on the road—and sessions commenced at Soundshop Studios, with the aid of Ernie Winfrey as chief engineer; Paul produced. While there the band recorded three new titles, and returned to another three titles begun earlier. Recorded entirely at Soundshop were *Junior's Farm*, *Sally G* and *Walking In The Park With Eloise*. The first two were coupled for release on 10/24/74, and superb outtakes of them have been in circulation for some time. *Walking In The Park With Eloise*, composed by Jim McCartney (Paul's dad), was first released on a single credited to the Country Hams. *Wide Prairie* and *Bridge On The River Suite*, from the 11/73 Paris sessions, were completed in Nashville, both receiving marvelous brass overdubs. *Bridge* found its way onto record as the b-side of the Country Hams' single.

*Send Me The Heart* and *Hey Diddle* were also completed in Nashville, although both would have further treatments prior to their official releases. Two fully-produced versions of *Hey Diddle*, completed during the Nashville sessions, are on the two versions of **COLD CUTS**. *Wide Prairie* and *Send Me The Heart*, as completed at Soundshop, are available on **COLD CUTS—ANOTHER, EARLY VERSION**.

Back in the U.K.—after a visit to his in-laws in New York—Paul started a new project. In the absence of touring, Paul decided that a film documentary of the new Wings would be the next-best thing, so he entered EMI Abbey Road and filmed his band performing songs from **BAND ON THE RUN** (his most recent LP release), *Junior's Farm* (his most recent single), and tossed in quite a few other odd compositions for interest (somewhat similar to his new documentary, *Put It There*). The result was the excellent *One Hand Clapping*.

The reasons for the confusion surrounding the dating and origin of *One Hand Clapping* are understandable. Based on the material performed, misinformed bootleggers have identified audio tapes from this documentary as being outtakes from **BAND ON THE RUN** ('73), or the Nashville sessions (July '74). Some sources claim that the film was shot at Elstree studios, London, although the credits clearly say it was done at EMI Abbey Road. Others describe the filmed sessions as rehearsals for a 1975 tour—a tour that would not start until 9/6/75, minus Geoff Britton, and well after the release of **VENUS AND MARS** (5/27/75).

For reasons unknown, the film went unreleased, which is unfortunate as it shows Wings at its very best, with strong performances by all. Several versions of the documentary have made the video-trading circuit over the years (most in poor quality), and most of the soundtrack has made it was onto bootleg LP. The 2-LP **ONE HAND CLAPPING** contains eighteen cuts from the soundtrack in excellent stereo, while other bootlegs contain bits in lesser quality. It may be that the stereo versions of the soundtrack were meant for release on a 2-LP set to coincide with the release of the documentary. At least 24 different titles were filmed, and are available in one form or another to the collector.

From the start of his tenure, there were problems between Geoff Britton and the other members of Wings, and his days were clearly numbered. A self-professed "health nut" (with a black belt in karate), his lifestyle varied drastically from that of the other band members. Britton had actually been fired in Nashville, when he had apparently gotten on Paul's case once too often about marijuana. His second and final firing came at the very start of the **VENUS AND MARS** sessions in New Orleans (2/75)—this time for being incompatible with the other musicians as well. However, Britton's presence in *One Hand Clapping* clearly indicates it was filmed in '74, probably late summer or early fall. And, at some point during this year, Paul filmed and produced *Empty Hand*, a film of Britton in a karate competition, and provided a percussion piece for the soundtrack.

McCartney produced another film which many interpret to be part of the *One Hand Clapping* project. Given various titles by collectors such as *Scene At The Yard* or *Backyard*, it features Paul alone on acoustic guitar playing various oldies. Precisely when or where it was filmed is uncertain although an excerpt of the film was included in the commercial video **McCartney** released by MPL in 1987. Paul is shown playing *Peggy Sue* and the date superimposed over the performance is 1975. Most of the soundtrack to this film has been bootlegged, lumped together with *One Hand Clapping* material, most notably on the LP **WORKING HOLIDAY**. In the absence of any further evidence the benefit of doubt should be given to MPL's 1975 taping date, probably late spring or early summer, and not from 1974.

There is also an hour-long work tape consisting of demos, performed by Paul solo on piano, that has never been bootlegged, commonly referred to as "Home Rehearsals" tape. Of the 25 titles on the tape, four were recorded by Wings the following year and included on **VENUS AND MARS** in 1975. Another track was later recorded for **LONDON TOWN** in 1977, while two more were recorded as b-sides (although one was never released). Two more titles were recorded for **BACK TO THE EGG** in 1978, and yet another was taped during the **TUG OF WAR** sessions in 1980.

The exact date and origin of the piano tape has been the subject of debate. While admittedly some of the titles released commercially were recorded as late as 1980 (*I'll Give You A Ring* was released in 1982), this is no indication of when this set of piano demos was done. McCartney has said in numerous interviews that he often records songs that were written years earlier simply because that's how long it takes to get to them, given his prolific output. The Beatles recorded several songs written back in the days of the Quarry Men.

In *One Hand Clapping* Paul performs *I'll Give You A Ring* on the piano, and the performance is nearly identical to that on the demo tape. The same goes for a song that was never commercially released (in its entirety), *Suicide*. The titles that were later recorded for **VENUS AND MARS** are clearly embryonic on the demo tape; Paul has yet to fully work out the arrangements and lyrics are unfinished. It would be safe to date this tape as being from early '74, and perhaps

it was originally intended as a publishing demo for MPL (some claim it was recorded at Replica Studios in the basement of Paul's MPL's London office).

In the fall, Paul and Linda went to the Caribou Ranch. It is assumed that they worked on the '74 version of **COLD CUTS**.

On 11/20/74 Wings played live on *Top Of The Pops*, to promote their new single, *Junior's Farm* (released 10/25/74), also backing David Essex performing *Gonna Make You A Star*. Later, Paul and Linda backed Rod Stewart on stage at the Odeon Cinema, Lewisham, as he performed Paul's *Mine For Me*. A portion of the latter, from a US broadcast on *Midnight Special*, is available on bootleg LP, but the *TOTP* material has yet to appear.

The basic tracks for several songs (*Love In Song*, *Letting Go*, *Medicine Jar*, *Venus And Mars* (reprise), *Listen To What The Man Said*, *Treat Her Gently/Lonely Old People* and *Crossroads Theme*) for **VENUS AND MARS** were probably recorded late in '74 in London, and they would undergo extensive session work over the next few months.

The year ended with Paul and family back in the US. On 12/20/74, Paul and Linda (in disguise) attended George's concert at Madison Square Garden. The holidays were spent in New York, probably with Linda's family, resting up and looking ahead to the sessions in New Orleans and Los Angeles that would put the finishing touches on **VENUS AND MARS**.

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## TIPS FOR TAPE TRADERS

from Walter Rowan

### TAPE FORMATS

1. AUDIO CASSETTE- High-bias or metal tapes only (90 or 100 minute format)
2. VIDEO TAPE- High grade only; where possible, dub using two Hi-Fi VCRs

### TAPING AUDIO

1. When dubbing from audio cassette to audio cassette:
  - a. Dolby OFF on BOTH decks
  - b. Do not EQUALIZE recordings
  - c. Set proper tape bias for both source and recording tape
  - d. NEVER high-speed dub!
  - e. Record levels: Peak @ +3db (type II tape); peak @ +5db (type IV tape); do not let levels average at less than 0db
2. When dubbing from a record or CD:
  - a. As above, with the following exception: set recording deck to Dolby "C"
3. If a song cuts off at the end of the tape, start the tape at the beginning of the cut-off song on the next side. By all means, try to keep whole segments intact without having to split up recordings. If this means you will be unable to fit something requested on a tape, consider letting it wait until the next trade. Exceptions can be made in the case of concert recordings and interviews where it is often necessary to break up the piece.

### SUGGESTIONS

- Consider carefully when trading with anyone who sells audio/video tapes; be proud of your collection and the work you have put into it!
- Be patient with your trading partners, and don't panic if you don't hear back right away. When checking on delays, be polite.

### QUESTIONS?

You can write to Walter c/o Storyteller.



## (Studio 2, EMI, London)

[SGT. PEPPER sessions, 20 & 29 Mar 67]

by Judith Sims

from *Teen Set*, August 1967

After traveling several thousand miles and experiencing countless hours of anticipation, I sat waiting in the EMI Recording Studios' cafeteria for Beatles press officer Tony Barrow, who was to take me into one of the more hallowed halls of London—Studio 2, where the Beatles have recorded every song since *Please Please Me*.

John was the only Beatle present (it was early); I was told that just John and Paul would be there that night because they were doing vocals on a song which didn't include George and Ringo's voices.

John remembered me from their American tour last year (I was wondering if they would) and he seemed surprised to see me so "far from home." After 20 minutes or so Paul arrived, looking splendid as usual, and turned on the charming smile and welcome. The public relations business could certainly use someone like him.

There was a brief period of "socializing" between John, Paul and the several people there—road managers Mal and Neil, producer George Martin, two engineers, John's cousin Stan, three people from the BBC who left after a brief recorded interview, assorted engineers and an unidentified girl. Plus Tony and myself.

After the BBC interview (it was actually a presentation of three awards), John and Paul went to work on the song at hand. The instrumental track had already been recorded, but it had to be remixed and reworked until they were happy with the balance of cellos, violins, harp and so on. The song was *She's Leaving Home*, a tenderly sad story of a girl who runs away from her parents, who can't understand why she has gone.

In the control room, which is located above the actual studio with step stairs leading down to the microphone area, Paul, John, George Martin and two engineers played and replayed the track, hashing out the proper balance...adding echo, building up the harp here, fading it there. Paul sat at the controls with George Martin while John perched on a ledge near the speakers, in front of the large glass window looking into the studio. John was quiet then, apparently lost in his own thoughts. He hardly spoke at all.

When they were satisfied with the instrument track, Paul and John went down into the studio to put their voices over the music. The lights were kept very dim (off, in fact, except for one small light illuminating the words of the song, which were handwritten on a half sheet of paper and placed on a music stand). While Paul went off to the canteen for cigarettes or whatever, John ran through the words in a shaky falsetto, injecting little German-accented comments here and there. Paul returned and the two of them "rehearsed" a few times. It wasn't exactly "soulful." They joked back and forth for awhile, getting the feel of the words and warming up their voices (if that's what you call what one does to a voice before singing...).

They started on the vocals about 9 or 9:30 at night, and when I left at 11 they were still going over it. It was a difficult song, with several long high notes and some complicated harmony, but they weren't going to stop until they did it right all the way through. I don't know how many takes were necessary, but I'm told they usually record far into the night and never settle for less than "just right."

My second visit took place a week and a half after the first. All four Beatles were there when I arrived, and it was old home week for a few minutes... This particular session was a hodge-podge of songs. They were learning new ones, making up new things, and adding bits and pieces to already-recorded numbers. It was thoroughly confusing; first they would work on words to one song, then instrumental for another, back to instrumentals for the first, then an overdub or two on something else. I have no idea how they keep everything straight, but they do.

At one point Ringo, John and Paul (on guitar, not bass) started working out a song, playing around with it and just sort of grooving with each other. The amps were turned up to blast and the music they made was low-down funk-rock—in case anyone thinks the Beatles have abandoned the hard stuff, they haven't. And they still do it better.

When there was a short break in the session Ringo brought out his tiny portable tape recorder and played something for John and Paul. It was Ringo doing a funny "boogie woogie" song, which greatly amused the others. John grinned and said, "Yeah, that's got t'go in."

George and I chatted for quite a while—when he wasn't busy working. He told me their next album (the one they were then working on) would be titled, *SGT. PEPPER'S LONELY HEARTS CLUB BAND*. The album cover (which the Beatles also supervise) was to be double, with a beach-type painting on the front (surrealistic) with spaces for group photos. The inside double spread would contain lyrics and funny punch-out noses, like Halloween masks.

"Sgt. Pepper's Lonely Hearts Club Band is us," George explained. "The first track on the elpee is that, the title, and it stops in the middle and picks up again as the last track on the record." Sandwiched in between halves of *Sgt. Pepper* are songs about the "Celebrated Mr. K" (I don't think that's the title, but those were the most oft-repeated words. George and John were doing harmonica overdubs on it while George Martin peddled the organ); *She's Leaving Home*, *When I'm 64* (by John) and a solo effort by Ringo which Paul had written and presented to the others for the first time while I was there. Paul played through it on the piano while the others looked over his shoulder and familiarized themselves with the words (again handwritten on a scrap of paper) and the rhythm. It's a bouncy, upbeat tune, the kind John call a "Northern song." George said there would probably be two Harrison songs on the album, one of which was raga-oriented.

Paul was kept busy on piano, guitar, organ and just about everything else, but he took a minute out to say a few words. Yes, he was on Donovan's *Mellow Yellow*, but he was "just sort of yelling around in the background. I didn't say 'Quite rightly,' which everyone says I did." Donovan did contribute a line to *Yellow Submarine*—"sky of blue, a sea of green."... Paul said they have several ideas for a TV special which they plan to do after they finish the album.

# Le Tters

## Thomas J. Brenann

I have a copy of the Badfinger CD, **CLEVE-  
LAND 74**, and here's what's on it:

Joey's intro/ **Blind Owl** (mislabelled as  
"Lies") [intro comes in late/ yell at the end],  
5:33

Joey's intro/ **Name of the Game**, 5:38  
**Sometimes**, 2:56

\***Perfection**, 2:35

**Timeless** [fades early], 5:52

**Give It Up** [ends with feedback], 7:26

\***Suitcase/ Love Is Easy** jam (listed as  
"Say Hi to the Band") [show ends], 9:08

The songs missing on **DAY AFTER DAY**  
are marked with \*. The songs which appear  
on both CDs are the same, for the most part,  
except for the drastically different mixes.  
The bootleg is hissy and the mix is terrible,  
missing (or having 'way in the back) Pete  
Ham's vocals and Mike Gibbins' drums, but  
it does not sound like Joey overdubbed  
anything. The track order on the bootleg  
seems to be roughly in the order of perform-  
ance, with many songs missing. The Royco  
CD has all the songs in the wrong sequence,  
bunching all of Joey's and Tom's songs at  
the beginning, and all of Pete's songs at the  
end. Royco (and Joey) could have easily fit  
another twelve minutes on the CD; they  
should have left the concert unedited and  
just remixed it. Is there a set list of the show  
with the correct order of songs?

## Randy Hall

I have the following dates in my notes:

"When was the last time you kissed  
Mickey Mouse?" I have as 6 Jun 71; Paul on  
KSLQ, I have as 7 Feb 74; Paul's Elstree  
rehearsal, I have as 6 Sep 75; George on  
*Dick Cavett*, I have as 23 Nov 71.

Also, I have the *CBS Evening News* from  
1963 with sound, on video.

## Don Sauter

Tom Jones said that *Silver Horse* was re-  
corded during the **DOUBLE FANTASY**  
sessions and redone for **SEASON OF  
GLASS**. Is there a possibility it wasn't  
redone, and that the original made it onto  
SOG, maybe with John on guitar? [I sup-  
pose it's possible, but why omit his credit as  
such an obvious selling point?]

Pierpaolo Rizzo thinks that take 7 of  
SFF was recorded in A and take 26 in C. If  
this is true, the Beatles would have had to  
have performed take 26 18.9% faster (i.e.,

take 7 requires 18.9% more time than take  
26). This is a very large difference in tempo  
and, while certainly not impossible, seems  
to be to be unlikely. As a comparison, **Revo-  
lution** is about 25% faster than **Revolution  
1**. [I hope we have laid the SFF question to  
rest now; see the *NEWS* in this issue.]

Ronnie Spector's autobiography, *Be  
My Baby*, has an interesting and funny pas-  
sage about Ronnie recording **Try Some  
Buy Some** with George and Phil Spector. It  
also reveals that John popped in to help out  
on the flip side, **Tandoori Chicken**. I don't  
think that was widely known, if at all, previ-  
ously.

In her book *Body Count* (p. 76), Francie  
Schwartz tells about visiting a "WHITE  
ALBUM" session to sing backing vocal  
with George on **Revolution 1**. That would  
have been 31 May 68, a date totally consis-  
tent with the rest of her story. If her singing  
made it onto the finished version, I can't  
hear it.

Regarding the solution to the *Sunday  
Night at the London Palladium* mystery, did  
someone we can trust actually hear the tape  
to verify it? [Yes. If you trust Mark Le-  
wisohn.]

In his book, *You Can't Do That*, Charles  
Reinhart acknowledges (p. 358) the rumors  
that the Beatles themselves play on the  
album **SING A SONG WITH THE  
BEATLES**, subtitled **INSTRUMENTAL  
RE-CREATIONS OF THEIR BIG HITS**,  
on the Tower label. This struck me as im-  
possibly absurd, but I hauled the record out  
anyway. I expected a quick listen to dispel  
this rumor but, to my surprise, it didn't.  
There are definitely instruments which aren't  
played by the Beatles, most notably the  
organ which takes the melody on every  
track, and a lot of lead guitar. But the back-  
ing tracks can make you wonder. Drums  
and bass sounded very similar between some  
of the cuts on this album and the corre-  
sponding Beatles original synchronized on  
my CD player. [Thanks to Don, I've now  
heard the record and I think it very un-  
likely.]

## Dave McAnelly

Something which has been nagging at me  
for some time: just what are those versions  
of **I Need You** and **You're Gonna Lose  
That Girl** from **BACK-TRACK 3**? Are  
these just from the *Help!* soundtrack, a  
foreign pressing, or what?

[The *Help!* video disc soundtrack.]

## Jan-Lees ter Brugge

A few years ago I did a radio series for

Dutch radio about the Beatles. I did some  
research for it and maybe I can help you.

Regarding **Penina**. At the end of 1968,  
Paul was on holiday with Hunter Davies at  
Davies' south Portugal home. One evening  
they went to a club in a small town and met  
there the Dutch/Portuguese Jotta Here and  
the singer Carlos Mendes. At the end of the  
jam session, Paul wrote a song for them,  
**Penina**. Then in the spring of '69, Jotta Here  
(in Holland) and Carlos Mendes (in Portu-  
gal) each recorded the song. Both versions  
were released on July 18th, and Dick James  
was very angry because Paul hadn't told  
him anything about it.

Last week Paul Simon told the Belgian  
weekly *HUMO* that John Lennon had told  
him that when he was a child, he (like Paul)  
listened to Radio Luxembourg. Because it  
was an AM signal from over 500 miles  
away, it often arrived with unintentional  
echo, which he thought was on all the rec-  
ords. Later with the Beatles he wanted to get  
the same sound, which is why he preferred  
echo!

On Paul's recent tour, before the Dick  
Lester film, the audience heard modern or  
classical music, chosen by Paul. But the last  
tune was always an original McCartney in-  
strumental, a kind of **Kreen-Akrore** but  
much more exciting.

On the *Arena* special, Paul played the  
first part of **That'll Be The Day** early in the  
show... but later on in the show, the end of  
the record was played. It's possible to edit  
the two together into a more-or-less com-  
plete version.

## Darren Nemeth

Concerning the "Three Virgins" photo, I  
read somewhere that it was deejay's public-  
ity stunt. He had his own photo superim-  
posed onto the one from the LP cover. I  
forget which station it was, but it was used  
in ads. And I wish I could tell you which  
book it was, but I can't remember. It did  
contain the photo, though.

There is supposed to be a 16-minute  
tape of the Beatles rehearsing **Fool On The  
Hill**. Sound quality is supposed to be very  
good. [I've heard this rumor, too. Hope it's  
true!]

## Yvon Marle

A few points of information about three  
Beatles concerts bootlegs:

**LIVE AT PARIS OLYMPIA 1964**  
(Shalom) isn't the Paris Olympia, but Lyon  
Palais D'hiver (22 Jun 65). [Are you saying  
that all appearances of the Olympia mate-  
rial have been misattributed, or only this



one? And how can we be sure?]

**LIVE PALAIS DES SPORTS** (WRMB 335) isn't the evening, but the afternoon concert from 20 Jun 65 (with the dedication before *Ticket To Ride* to Hubert Wayaffe, who was a well-known French deejay in the '60s).

**LIVE AT SHEA** (Bembecula P 242813) isn't Shea but Forest Hills, 28 Aug 64. It's easy to understand, as the performed songs were not the same in '64 and '65. [I haven't seen or heard this title, but I would be very surprised if there were a live Beatles show which had been bootlegged only once. A tape and full cover/label information would be appreciated.]

### Don Sauter (what, again?)

A few odds and ends. Paul's SGT. PEP-PER patch really says "O.P.P." Does anyone know that this stands for? [I think it's "Ottawa Provincial Police." You see them for sale occasionally. Also, if you have cable, episodes of the comedy show *Kids In The Hall*, which is filmed in Canada, sometimes have skits about Canadian police officers in which the actors wear the patches.]

The current wisdom in that the UK Beatles Fan Club National Secretary Anne Collingham did not actually exist. What would be the purpose of such a hoax? If Anne didn't exist, the lengths the *Beatles Book Monthly* went to in perpetuating the hoax are truly mind-boggling. [All I know about this is that Mark Lewisohn told me that nearly everyone who worked for the BBM used a pseudonym. Fancy that.]

And speaking of hoaxes, a few years ago some Beatles fans claimed to have discovered Eleanor Rigby's grave in a cemetery at St. Peter's church. Any reason to believe this? [Geeze, you got me. Any 'Pudians out there who can settle the issue?]

### Roger Pfohmann

First a few facts about the interviews which appear on the Beatles 4Ever bootleg.

The interview at the London Hilton was issued as a white flexi disc along with the first issue of the German bimonthly magazine *OK*, dated 1 Nov 65. The cover has a picture of Paul and read, "Yeah! Diese Zeitschrift spricht!" (which means, "Yeah! This magazine talks!"). The interview was by a guy named Dieter Bröer.

The *Bravo* magazine which came along with the George Harrison thank-you flexi was issue number 13, dated 21 Mar 66. If one can trust the information given in the magazine, George did his section back in

London.

There is a cheap CD around in Germany, called **THE BEATLES**, featuring some recordings from the *Star-Club* (the CD is from a company called Intertape) including *Hully Gully*. Of course it sounds nothing like the Beatles (saxophones!). It's a drag with those cheap CDs in Germany covering legal releases because titles are often misprinted and so on.

By listening to a few of my father's blues LPs, I've discovered a Sonny Boy Williamson composition called *The River Rhine*. It sounds different from the "River Rhine"/*The Long And Winding Road* track, but if you get the chance you might listen for similarities.

A slightly shorter version of the movie medley on **ONE TWO THREE FOUR** was used for a documentary on the Beatles called *Die Beatles—Phänomen und Legend*, produced for and shown on German television in 1985. Could it have come from the preparation for the documentary?

On **WINGS FROM THE WINGS**, Paul recites one line from (*Theme From*) *The Monkees* (Boyce-Hart) between *Let 'Em In* and *Time To Hide*.

### Ted Siegel

I think that the medley part on **UNSURPASSED #5** is not a real outtake. Someone OOPSED it, put some homemade overdubs on and it, and bingo! I do not think it's real. Besides you can hear someone saying "Fab" during *Polythene Pam* and I don't think they'd say that in 1969. [Okay, readers! How do we convince Doubting Ted here?]

### Daniel Uram

Have you heard about a singer named Viktor Lazlo? Can you find out if Paul worked on her self-titled CD? She thanks him in the booklet for being there at at Compass Point Studio, where the vocals were recorded. Did he sing on it? Can anyone answer this question?

### Psychedelic Eddle

*Let It Be* on **UNSURPASSED MASTERS VOL. 5** is the version included in the movie of the same name. Besides sounding better, it also has studio chat before and after the take. [I wish it were that simple. The take on *UMS* is indeed the basic take of the version in the film. However, if you compare them, there are differences. Corrected for speed (the film version is about seven seconds longer as it contains an extra chorus but a shorter instrumental break), they depart at 1:22. The CD goes, "Let it be...oh, let it

be..." while the film goes, "Let it be...yeah, let it be..." You can hear the front end of the edit without much trouble, but the tail end is trickier because it comes in the middle of the instrumental break. On the CD, there is about seven seconds of guitar, followed by about eight seconds of piano/organ, and then 28 seconds of guitar; in the film, there is about eight seconds of organ, followed by about 28 seconds of guitar. The edit comes just before the 28 seconds of guitar (thus the organ solos are slightly different). The version from which the edit piece was taken is not that on *UM6* nor the cv, so apparently we have not heard it yet. And it gets worse—so much so that I'm going to do an article for the next issue just to get it straight in my head.]

Have you checked the **COLD CUTS** version of *Best Friend* with that on **COTTONFIELDS** yet? [Yup, and they are the same—although the quality on the LP is far superior.]

Regarding the official version of *All My Trials*: despite the fair quality and erratic speed of the Milan audience tape on **LIVE RARITIES**, it is evident after a few scrupulous listenings that the two are not the same. Even though the single version is drastically shorter than the live tape (it could have been edited), Paul's vocals and the guitar solo are quite different. The released take was probably recorded during one of the soundchecks on the world tour (thus the live ambience) and later overdubbed with Christmas bells in the studio. [Well, parts of it may have been from the Milan performance. But since almost half of that is missing, and since the lead vocals and synth solo are different, it hardly seems to matter.] And its b-side, *C-Moon*, definitely does not sound as if it were performed at a soundcheck in Milan, as claimed on the sleeve notes of the (second version) of the single. It was laid down during the rehearsal sessions filmed for the *Put It There* documentary.

Just as the lyrics to *All Together On The Wireless Machine* and *Peace Of Mind* were printed in past issues, could someone out there transcribe 1882? The stupid song is making me so nuts that I have to listen to *Seaside Woman* again and again and again...

It has been mentioned in the past that the excerpts of *The Bruce McMouse Show* in *The Paul McCartney Special* video (*Hi Hi Hi* and *Wildlife*) date from the '73 British/Scottish tour. But they are indeed from the '72 European tour because *Hi Hi Hi* has the same chorus backing vocals as heard on

tapes of the '72 concerts, unlike the '73 version where the backing vocals are sung the same as on the official take.

Speaking of the '72 tour, the *Bruce McMouse* clips show that there were special visual films used as backdrops on the two songs highlighted in the video. Are you familiar with any other special effects that were employed for the other songs at the concerts? Do you know anybody who has been to one of the '72 concerts? What was their critical reaction to the show as a whole? Were there songs that were particularly enjoyed? Did they sleep during *Henry's Blue* or *1882*? Did they really get into *Mumbo* and *Bip Bop* as the audience tapes show—or did they clap to keep from getting bored? [Readers?]

Contrary to your review of *UNSUBMITTED MASTERS VOL. 4* in *V4N1/2*, the little voice at the beginning of *Blackbird* ("play") is heard on the bootleg as on the cv. It's possible this supports your theory that some last-minute cutting had been done to shorten the LP sides, like you detail on Side C with *Sexy Sadie*. Side B may also have needed such shortening, so the little voice on the cv may be a vestige of last-minute edit done on the original acoustic guitar opening, which is the voice heard on *UM4*. The one-verse cutting of *Don't Pass Me By* may also illustrate this theory. [I am not convinced that the vestigial voice at the start of the *UM4* version is the same as that on the cv.]

I don't know why you assume that *A Love For You* on *COLD CUTS* was a *RAM* outtake, but I have always considered it a leftover from *BAND ON THE RUN*. The drumming style is more like Macca's than Denny Seiwell's and it retains the commercial touch so evident on the 1973 blockbuster. After all, in the recent interview printed in the '89-'90 world tour booklet, McCartney claims that *COLD CUTS* is a bunch of "stuff [destined for *RAM* and stuff [for] *BAND ON THE RUN*." [I don't assume that *A Love For You* is from *RAM*. If you'll check the listing in *Secret*, you'll see that I've noted it as "source unknown." In the McCartney Timeline from last issue, it is noted as "possibly" coming from those sessions. You may well be right, but we need some documentation before we can know for sure.]

Regarding *UNPLUGGED*, a different take of *We Can Work It Out* was used on the CD from that on MTV. For the broadcast, take 3 (Paul sings "For our love may not last long") was used, while the CD used take 4 ("For our love may soon be

gone") when the line was finally sung correctly.

The version of *Waterfalls* on *THE LOST MCCARTNEY ALBUM* is the official CD version; it is in much better sound quality than the rest of the authentic acetate LP with none of the surface noise. It's possible that the real acetate version contains the electric piano introduction presently found only on the promo video soundtrack.

### Andy Wallace

Regarding the discussion of the woodwinds/flutes in *AERIAL TOUR INSTRUMENTAL*: while the sounds are identical, they are actually the voicings of a mellotron (referring to SFF), the chief Beatles sound of that period. As for the slide whistle...I cannot think of anything but a slide whistle!

### Rick Norris

Dra! Yellow Dog discovers digital delay!

Before anyone gets too excited about *CELLULOID ROCK*, I have my complaints. Besides it being mastered onto disc too loud (slight distortion) and having too much treble, cuts 12-15 have a slight slap back echo (Elvis style). The Beatles never used this style of delay on their voices. It is on the whole mix, guitars and all. The speed is correct, though.

Why can't these guys just spin the tape, hiss and all, at a proper level at the proper speed? It seems like Yellow Dog of "Luxembourg" puts a little less care into the product than the plant that made *UNSUBMITTED MASTERS 1-4*. [Ho, yes? Don't forget the first three volumes being first released as only one channel of the stereo mixes!]

The medley on *V.5* sounds like the "too heavy" bass is causing the distortion. Too bad!

[Aside from inherent problems in whatever source tapes they are using, it seems as if bad mastering is also a problem. You'd think with the kind of money they must be making they could hire good help.]

### A. S. F. Wisnicksi

Enclosed you will find xeroxes of all the pertinent information from the new Bob Dylan 3-CD set, *THE BOOTLEG SERIES*. [Thankew. I'll print it next issue. No room now.]

Next, a theory: the "shoot me" part of *Come Together* developed from the "shoot me" part of *Watching Rainbows*. Some support for this: they sound alike, *Watching Rainbows* (*GET BACK* sessions) predates *Come Together* (bed-ins), and

John also did this type of thing with *Mean Mr. Mustard* and *Madman*.

Finally, could you do a run-down on the Rishikesh tv tape? [Next issue, too. Promise.]

### Don Sauter (one last time!)

Ever the skeptic, I hope you haven't closed the book on the case of the "third virgin." Yes, it's clear that you can't get from the three virgins to the two virgins picture with simple cropping. On the other hand, you can't get from the two virgins cover photo to the three virgin version with a simple superimposition. Notice that the black towel (?) to our right of Yoko is more complete in the three virgins pic. Whether the guy was edited in or edited out, there had to have been more doctoring. And there are signs of doctoring on the album photos. For example, compare the cartoonish "THE TIMES BUSINESS NEWS" section (in the tails photo) with the one John is holding on the *BLACK ALBUM* poster.

Admittedly, I can't find any signs of restoration of the trunk contents where the guy was removed. Maybe they did a good job; maybe they're two different pictures separated by a couple of seconds with a third person jumping into one. Notice that the blob sticking out of Yoko's arm ends right where the guy's waist would have been. On the tails photo, the blob extends almost to the edge of the trunk lid.

Back in September I wrote that the third virgin was said to have been Tony "Brainwell" (Bramwell?) but that I couldn't find a picture of him. Since then, I got my *Fifty Years Adrift* back from a friend, and looked up the picture of Tony Bramwell. Sad to say, he doesn't look much like the guy in question. Bramwell's 1969 photo shows him clean-shaven and with bangs. Oh well. [I think Alistair Taylor is supposed to be at this year's LA Beatlefest. Let's see if we can get an answer from him.]

I'm sure there are a lot more literary references to the Beatles anybody imagines. Somebody [take it, Don] should start up a Beatlefantasy zine to document them all. You mentioned one book; here are two more. *Shelter* by Marty Asher and *I Never Saw A Beatle* by Richard Courtney. The second is a great story, despite a premise that would sound completely absurd if I said it, so I won't.

I don't see anything in the Japanese auction catalogue about 6 Jun 62. [In the middle of the second line is a reference to a May 62 date. Perhaps some reader will be kind enough to send us a translation.]



## BEATLEG ADS ARE FREE TO SUBSCRIBERS

**WANTED: ABBEY ROAD SHOW 1983 (CD), THE CAVERN TAPES (Japanese CD), MEET THE BEEB (LP), HEY JULIAN (2 LP).** Adrian Wisnicki, 5361 N. Delphia Ave. #361, Chicago, IL 60656.

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**BOOKS, MAGAZINES WANTED:** Any foreign publications, also *Beatlemania Hits The Big Wigs* (Stan Fine), *The Beatles* (Aram Saroyan), *The Beatles Press Conference* (Rick Friedman), *The Apple Family Tree House* (Thomas Meenach), *The 40 Biggest Hits By The Beatles—Together And Apart*, *John Lennon* (Vaora Leigh), *I Never Saw A Beatle* (Richard Courtney), *The Beatles* (George Zandergergen), *Pocket Beatles Complete* (Wise Publications), *The Beatles: A Musical Evolution* (Terence O'Grady), *Beatles A-Z* (John Neville Leppert). Chris Maddock, 20 McIntyre Str., Cardiff, NSW 2285, Australia.

**I WANT TO TRADE TAPES!** Have over 100 hours of unreleased group and solo performances and want more. Your list gets mine, or send SASE. Todd, P. O. Box 17014, Minneapolis, MN 55417.

**I HAVE THE FOLLOWING FOR SALE:** One tape with two of Paul's press conferences from his 1989-90 tour. They are from London and Hamburg. I also have various *Rolling Stone* magazines for sale, issues 578, 579, 581, 584, 586, 587 and 588. The tape is \$10 postpaid; the magazines are \$6.00 each postpaid. I have only one of each item listed, so write first to reserve. Miss Narda Elvidge, P.O. Box 335, Durham, Ontario, Canada N0G-1R0.

**FOR SALE: THE LAST TEMPTATION OF ELVIS, 2-CD, \$20; JOHN LENNON—ONE TO ONE CONCERT RE-HEARSALS CD, \$25; Bag One promo video, \$20; Japanese TUG OF WAR LP, sealed, \$20; Beatles FROM THE VAULT set with t-shirt, sealed, \$125.** Send check or money order, plus \$3 postage, to: Jeff McDermott, J228 SAS Campus Drive, Cary, NC 27513.

**WANTED: Steady source of Starlight stuff (MARS LP, VENUS & MARS EP, etc.) and "White Album" 2-EP set.** Antonio Caroselli, Via Kennedy 72, 86170 Isernia, Italy.

**FOR SALE: BEATLES: DANMARK AND NEDERLAND, JUNE 1964 CD (That's Live), \$20. BEATLES: LIVE IN AUSTRALIA, 1964 2CD (Crocodile), \$35.** Write first to reserve, enclosing a SASE Mike Hockinson, 411 East Evergreen Blvd., Vancouver, WA 98660-3222.

**TAPES TO TRADE.** Beatles/solo stuff. Your list gets mine. Tom, 359 A Brightwood, Chula Vista, CA 91910.

**AUCTION: ULTRA RARE CDs, VOL. 1-5.** V.5 is the original issue, not the recent reissue. VOLS 1 and 2 have color picture covers. Auctioned only as a set. Also: **THE GET BACK JOURNALS**, 11 LPs on colored vinyl in film box with straps (mint minus condition). Auction ends October 10th. Sherman, P.O. Box 1325, Lancaster, PA 17603.

**WILL TRADE IMAGINE—THE ALTERNATE ALBUM, BORROWED TIME, OUT OF THE BLUE, JOHNNY L** CDs or *Bring On The Lucie* (Freddie Peeples) rough mono mix on original studio reel. **WANTED:** Japanese CDs of Abbey Road tour and Cavern Club rehearsals, Japanese mono singles and mono albums, Capitol singles with picture sleeves, mono White Album, **PEPPER** and **MAGICAL MYSTERY TOUR.** Dave White, 2014 Cranworth Cr., San Jose, CA 95121.

**PAUL'S BARCELONA** concert 8 May 91: complete gig on 2 C-60s offered for trade for other rarities. Also available: Wings in Munich 1972 & 1976 (both complete). Please send your list of rare tapes (not interested in bootleg dubs) for mine. Werner Burkhardt, Holsteinische Str. 27, 1000 Berlin 41, Germany.

**WANTED: QUARRYMEN REHEARSE AT HOME** (vocals) on CD; *AHDN* color lobby cards, originals only; single cards okay. Will buy or trade. Have **US BROADSTREET** CD and some videos. Bryan Barrow, 370 7th Ave., Santa Cruz, CA 95062.

**WANTED: PLEASE PLEASE ME...AND 3 OTHER BLASTS CD.** Lance Hall, 7845 Ella Young Drive, Ft. Worth, TX 76135.

**ANYBODY WANT my SWEET APPLE TRAX 1-3 cheap?** Make an offer. Don, 9316 Wyatt Drive, Lanham, MD 20706.

**FOR SALE:** video of McCartney at Madrid and the McCartney press conference (2 Nov 89); a report about the concert at Barcelona (8 May 91) and two performances and an interview for Spanish tv. Good quality. Both PAL VHS and Beta. For more information, send one IRC to Apartat de Correus, 5416; 08080 Barcelona; Spain.

**AUCTION:** Badfinger's **STRAIGHT UP** 4-track stereo reel-to-reel, Apple M 3387. L.R.E. King, c/o Storyteller.



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## UNSURPASSED DEMOS

Yellow Dog CD, YD 008

**Back In The U.S.S.R.** (3:01)  
**Dear Prudence** (4:32)  
**Ob-La-Di, Ob-La-Da** (2:54) previously unavailable  
**The Continuing Adventures Of Bungalow Bill** (2:40)  
**While My Guitar Gently Weeps** (2:36) previously unavailable  
**I'm So Tired** (3:05)  
**Blackbird** (2:30) previously unavailable  
**Piggies** (2:05)  
**Rocky Raccoon** (2:41) previously unavailable  
**Not Guilty** (3:09) previously unavailable in this form  
**Singalong Junk** (2:33) with vocals; previously unavailable  
**Julia** (2:51) probably recorded in mid-68 at Kenwood  
**Yer Blues** (3:25)  
**Mother Nature's Son** (2:21)  
**Everybody's Got Something To Hide Except Me And My Monkey** (3:00)  
**Sexy Sadie** (2:21)  
**Sour Milk Sea** (3:30) previously unavailable  
**Revolution** (3:58)  
**Honey Pie** (1:59) previously unavailable  
**Cry Baby Cry** (2:22)  
**What's The New Mary Jane** (2:35)  
**Circles** (2:16) previously unavailable  
**Child Of Nature** (2:33)  
**Julia** (instrumental) (2:51) probably recorded in mid-68 at Kenwood; previously unavailable in this form

### SOUND QUALITY:

Disappointing. Excellent mono but with lots of hiss and muffling from noise reduction.

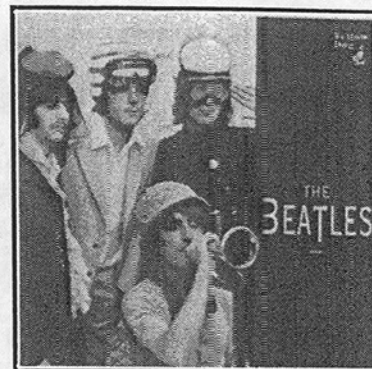
### COMMENTS:

Except as noted, acoustic demos recorded in late May 68 at George's Esher bungalow, Kinfauns. The actual Kinfauns demo of **Julia** is not included in this collection.

Generally, the songs are reasonably close to being finished—even **Singalong Junk** has most of its lyrics in place. **Circles**, the only cut here with organ, is still undeveloped, which probably explains why it never made it into the studio as a Beatles song. **Rocky Raccoon** has no spoken intro, and Paul attempts an interesting idea to add vocal echo to **Ob-La-Di, Ob-La-Da** by double-tracking.

Had things gone differently, all of these might have been aired, with significantly better sound, as part of *The Lost Lennon Tapes*. Now, short of a highly unlikely official release, this is probably the best we're going to get. If this is something you're likely to listen to a lot, you might want to consider compiling a tape using **THE LOST LENNON TAPES VOL. 9** where possible.

By the way, if you are wondering where YDCD-007 is, it was a collection of **TOMMY** demos by the Who.



## CONTENTS

### REVIEWS:

|                              |   |
|------------------------------|---|
| Unsurpassed Demos .....      | 1 |
| Acetates .....               | 2 |
| Paul at the Lone Star .....  | 2 |
| NEWS .....                   | 2 |
| LETTERS .....                | 5 |
| BEATLEG ADS .....            | 8 |
| <i>Top of the Pops</i> ..... | 9 |
| One Small Step... ..         | 9 |

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## ACETATES

### Yellow Dog CD, YD 009

**Bad To Me** (1:27) May 63; acoustic demo, from Dick James acetate; very good mono.

**One And One Is Two** (1:53) Feb 64; acoustic demo, from Dick James acetate; very good mono.

**12-Bar Original** (6:41) 4 Nov 65, EMI; take 2.

**A Day In The Life** (4:20) 19/20 Jan 67, EMI; take 6.

**Magical Mystery Tour** (2:43) 25/26/27 Apr & 3 May 67, EMI; take 9, mono remix 7. Although acetates were reported cut following the 27 Apr 67 session, the brass (present) was not added until 3 May so this cannot predate that. On 7 Nov 67, an additional McCartney vocal line and sound effects were added. Despite the remark by Richard Lush under 27 Apr, the added line was probably Paul's spoken "Roll up" call, which is missing here, and the effects were probably the bus noises, also missing. Since 7 Nov was the final mixing session, there would be no point in cutting an acetate of a rejected mix. Therefore this mix is probably one of the unused mixes from the 4 May 67 session—although no acetates are mentioned as having been cut then. Since mixes 5 and 7 from 4 May were considered the best, it is probably one of those. And indeed we see that on 28 Sep, a tape copy of mono remix 7 was made for Dennis O'Dell, the producer of the *Magical Mystery Tour* film. Since we know that acetates of an early version of the soundtrack were cut some time that fall, that is probably the source.

**The Fool On The Hill** (2:42) 6 Sep 67, EMI; demo.

**Blue Jay Way** (3:45) 6/7 Sep, EMI; take 3, mono remix 1. This one is a bit easier than MMT. Rhythm tracks were recorded on 6 Sep, vocals and backing vocals added 7 Sep. On 16 Sep, a demo remix was made, again for Dennis O'Dell (as was a copy of the *I Am The Walrus* mono remix 4—see below). Since the only additional recording was the dubbing of cellos and tambourines (missing here) on 6 Oct, this must be the tape from 16 Sep.

**Your Mother Should Know** (2:26) 22 Aug 67, Chappell; take 8, basic tracks of cv.

**I Am The Walrus** (4:25) 6/7 Sep 67, EMI; take 17, mono remix 4—basic rhythm tracks of the cv.

**Christmas Time (Is Here Again)** (5:43) 28 Nov 67, EMI; take 1, full-length version.

**Goodbye** (2:21) late 68, Dick James demo.

**Something** (3:20) 25 Feb 69, EMI; demo take 1; heavy surface noise.

**I Me Mine** (1:44) 3 Jan 70, EMI; take 16 (5 Jan 70 remix?); excellent stereo.

### SOUND QUALITY:

Excellent mono except as noted.

### COMMENTS:

Attributing the *Julias* on *DEMOS* to the Kinfauns sessions might be an honest mistake, but there is no excuse for claiming that the long version of *Christmas Time (Is Here Again)* is from any kind of acetate—it has obviously been lifted straight from *FILE UNDER: BEATLES*.

While the unused mono mixes of *Magical Mystery Tour* and *Blue Jay Way* are interesting, the most important item here is George's solo studio *Something* demo (featuring two electric guitars, piano and vocal, plus four extra lines of lyric which don't really add anything).

Paul McCartney at the Lone Star amateur video, reviewed by Belmo

Finally, a McCartney video of note has crossed my VCR.

On 4 Sep 90, Paul McCartney joined some friends on stage at the Lone Star in New York City. Paul jammed with assorted buddies, including the Crickets, Dave Edmunds, Joe Ely, Henry Gross, wife Linda and a few other unnamed musicians.

**Rave On** (this must be Paul's favorite Holly tune as he plays it at every Buddy Holly function) was their first number. It never really got rolling and seemed to serve mainly as a warm-up.

Next came a rousing version of *Lucille*, after which Paul commented to the crowd, "We weren't really prepared for this, but you don't give a shit, do you?"

The third and final number was Holly's *Oh Boy*, on which Pauls shared lead vocals with Dave Edmunds. Paul didn't play any instruments during the show.

The video was filmed from a balcony using a tripod. The camera operator panned across the stage to show the whole band, but the results were merely distracting. The close-ups of Paul are good, but when the camera operator pulls back to show the stage and crowd, all we see is a fuzzy glob of light and dark forms on stage. Thankfully, the audio is very good mono.

## HEARD OF BUT NOT HEARD

More information on some titles mentioned briefly last issue: (Thanks to *Beatlemania* for the info and saving us all money!)

▷ **RINGO STARR RARITIES—FAB GEAR RARE TRACKS!** CD, Ghost Records. *Yellow Submarine*, *I Wanna Be Your Man*, *Boys, Act Naturally*, *With A Little Help From My Friends* (all from the '90 tour; venue unknown but I wouldn't be surprised if they were lifted from the commercial video—can anyone out there confirm this?); *Honey Don't* (w/Carl Perkins), *Coochie Coochie*, *Act Naturally* (w/Buck Owens), *Band Of Steel* (w/Guthrie Thomas), *Blindman*, *Just A Dream*; *Fiddle About*, *Tommy's Holiday Camp* (both from the deluxe *TOMMY*); *Waking Up*, *Brandy*, *Can't Fight Lightning* (all from *CAN'T FIGHT LIGHTNING*); *I Call Your Name* (from Lennon tribute); *Six O'Clock* (reprise) 1-3 (from *WITH A LITTLE HELP FROM HIS FRIENDS*).

▷ **TV & RADIO RINGO**. CD, Ghost Records. Essentially a compilation from *OGNIRRRATS* and *RIZZ OFF*, a couple of interviews and two cuts (*Only You/Goodnight Vienna*) which claim to be from an EMI acetate. Perhaps some fabulously wealthy collector (or obsessive completist) will send some info regarding the last two tracks?

▷ **SCOUSE THE (OLD WAVE) MOUSE**. CD, Ghost Records. Ringo's tracks from *SCOUSE* plus his *OLD WAVE* LP.

## NEWS

### TCOB

Those of you outside the US who are keen to buy *Belmo's* Vol. 1 & 2 reprints are urged to write directly to Belmo and bug him about it. Storyteller has nothing to do with it.

The current cost of a *Belmo's* six-issue subscription (in the US) is \$12.50. Recently, a number of people have sent only \$10. I'm getting bored with returning their checks and asking for new ones...so anyone who sends \$10 will get renewed for only five issues. Seems fair to me.

Thanks, once again, to the inimitable Arno Guzek—this time for the audio of the Friday *Mike Douglas* show. You'll find a complete rundown of the week elsewhere in this issue.

### I GOOFED AGAIN...

In last issue's review of *CELLULOID ROCK*, when I mentioned the LP *BLUE SUEDE SHOES*, I really meant *SINGING THE BLUES*. Now does it all make sense?

### AND NOW, THE NEWS

Belmo's Beatleg News

On 4 Oct 91, the cable channel A&E premiered an episode of *Time Machine* about the secret files of J. Edgar Hoover (former director of the FBI). In detailing Hoover's bee-in-his-bonnet attitude toward John, two interesting items were mentioned.

First, an FBI report claimed that the INS (Immigration and Naturalization) believed that John and Yoko were keeping Kyoko hidden, and that their claim that she had been kidnapped by Tony Cox, her father, was only a tactic to delay deportation.

The second interesting item was the report that in Feb 72, John and Yoko made a brief trip outside the US to London. By the time the Nixon government learned that they were gone and was gearing up to keep them out, they had already returned. The implication was that they returned just before they were due to be on *Mike Douglas*, possibly the same day. Has anyone out there ever heard this before?

Thanks to Chris Taras, I can now report that the *Dark Horse* promotional video is a live (?) in-the-studio (not on stage) performance. His copy is black and white. Does anyone out there know if it was in color?

PBS will broadcast Paul's *Oratorio* later this month. Perhaps similar arrangements have been made for other countries.

Bill Cahill sent along an Apr 87 *Compact Disc Review* interview with Mike Jarratt, the engineer who transferred the Beatles studio tapes to digital for compact disc. He said that while he did EQ Gerry and the Pacemakers to make it sound more modern, he did not touch the Beatles—that was up to George Martin and the group to do. He didn't work with any of the Beatles and "George Martin came in to approve things after I'd done the tapes, but apart from that, we haven't worked together." At the time of the interview, the possibility was still being discussed that *HELP!* and *RUBBER SOUL* would be released only in mono because the original stereo mixes were considered to be rather primitive.

[Here's a terrible thought—what if only the final mixes of the Beatles' studio work has been digitized? What if all of the raw tape and outtakes are still turning to Fritos in the EMI vaults?]

While we await commercial release of the Beatles on *The Ed Sullivan Show* (or the end of the universe—whichever comes first), in 1990 TVT Records released a cassette (one of a series) which you might find interesting.

It's called **THE SULLIVAN YEARS: THE BRITISH INVASION** (TVT 9428-4) and it contains excellent mono recordings of: Billy J. Kramer and the Dakotas: *From A Window and Bad To Me* (both 27 Jun 65); Herman's Hermits: *My Reservation's Been Confirmed* (18 Sep 66); *Just A Little Bit Better* (24 Oct 65); Mrs. Brown, *You've Got A Lovely Daughter* (6 Jun 65); I'm Henry VIII, I Am (6 Jun 65); The Searchers: *Needles And Pins* (5 Apr 64); Gerry and the Pacemakers: *Ferry 'Cross The Mersey* (11 Apr 65); *It's Gonna Be Alright* (11 Apr 65); *Don't Let The Sun Catch You Crying* (10 May 64); Peter and

Gordon: *I Don't Want To See You Again* (15 Nov 64); Freddie and the Dreamers: *I'm Telling You Now* (25 Apr 65); the Animals: *House Of The Rising Sun* (18 Oct 64); *Don't Bring Me Down* (17 Apr 66); *Don't Let Me Be Misunderstood* (24 Jan 65); *We Gotta Get Out Of This Place* (6 Feb 66).

With CHOB, the Apple catalogue and the red/blue albums due for release this fall, if Apple doesn't prevent it, does it seem likely that EMI would also put out a collection of BBC material and a "lost" Lennon package at the same time?

From Jim Breedon comes the following session information, some of it from *Beatles Monthly* (Paul's has been added to his timeline):

#### GEORGE

Aug 72, Friar Park: work with Cilla Black including *I'll Still Love You*, *You Got To Stay With Me*; George, Ringo and Eric Clapton played; George produced. Was this material ever released? [See the letter from Mark Ashworth in this issue.]

Sep 86, Abbey Road: mixing and dubbing the soundtrack to *Shanghai Surprise*. 27 Mar 87, Friar Park: **CLOUD NINE** is nearly finished

Jun 87, Australia: additional work on **CLOUD NINE**

#### JOHN

Jul-Sep 83, mixing of **MILK AND HONEY**

#### WESTWOOD RARITIES

Captain Acetate reports a series of promo-only CDs containing commercially unavailable material. Put out by Westwood One, the discs are part of a series called **ON THE RADIO BROADCASTS—RARITIES ON COMPACT DISC**.

The first seven discs in the series are as follows: (1) Jimi Hendrix; (2) Beatles' Christmas messages; (3) Jimi Hendrix; (4) compilation, including *Back In The USSR* (mono), *Tell Me Why* (true stereo), *Happy Just To Dance With You* (true stereo); (5) compilation, including *Please Please Me* (true stereo), *Ask Me Why* (true stereo), *I'm So Tired* (mono), *Don't Bother Me* (true stereo), *Blackbird* (mono), *While My Guitar Gently Weeps* (mono); (6) compilation, including *I Call Your Name* (true stereo), *Piggies* (mono), *Helter Skelter* (mono); (7) *Led Zeppelin*.

It's unclear whether Westwood One (which is associated with the BBC) got access to EMI masters or not (initial reports indicate all tracks are from tape source), but you can bet the farm that someone will bootleg them.

#### THAT THIRD VIRGIN

More non-news from the ongoing investigation into the identity of the mysterious "third virgin." Someone suggested that it was Peter Brown, who had been present at the photographic session. Some of his snaps from that era in *The Love You Make* do bear a resemblance to the 3V. On the other hand, Brown writes of being surprised at first seeing the "scandalous" photos (unlikely if he had been there when they were taken—unless he's chosen to revise

history a bit) when John sent them to him for use on the LP cover. Also we can see from the photo of Brown witnessing John and Yoko's wedding that he is noticeably taller than John—whereas the 3V is not. I suppose he could have been wearing lifts...

#### HEY BULLDOG

Mike Dahl wants to know if recent UK releases of the *Yellow Submarine* film (with upgraded sound) still include the *Hey Bulldog* sequence.

For those of you who may not know what we're talking about, the UK release of the film included a *Hey Bulldog* sequence not in the US release. It occurs at almost precisely 1h17m into the film. During the "Beatles into battle" sequence, the head Blue Meanie tries to rally his retreating troops. Ringo runs down a path toward the camera. Then, in the US version, we hear Jeremy say, "Ad hoc, ad loc and quid pro quo. I've got to study. Let me go!"

But in the UK version, Ringo is joined by the other Fabs and they hide behind a player piano to escape from the blue four-headed dog creature shown earlier. George cranks the piano and *Hey Bulldog* begins. This consists basically of the Beatles alternately fleeing and battling the dog until they eventually escape. Then Ringo runs down the path toward the camera (as before) and we hear Jeremy. The entire sequence lasts about 3:15, and it's hard to say if there are significant differences in the mix (this is apparently the only legitimate mono mix of the song) from my copy. There are sound effects from the film, however, over the music.

Can anybody give a definitive answer? He also wonders, what does George say at the very start of *It's All Too Much*?

#### NEW CONCERT TAPES? NO AND YES

If you've got £2000 to spare, you might want to drop Garry Marsh a line at 47 St. George's Avenue West, Wolstanton, Newcastle-Under-Lyme, Staffordshire, ST5 8DF, England (fax 0782-717302) because he's offering for sale a very interesting tape. Most of it, he says, is *Top Of The Pops* BBC transcription material, live-in-the-studio stuff from various name UK groups (including an interview and Kansas City from the Beatles). But what makes it really special is that on 18 Aug 65 a San Diego dj used part of this tape to record *I Wanna Be Your Man*, *A Hard Day's Night* and *Help!* (plus himself) live at the (Atlanta) Georgia Stadium performance. Never reported before, never bootleg.

I should add that I haven't heard the tape, nor do I know of any independent authentication.

In last issue's letters, Yvon Marie reported what he thought might have been a release of the Forest Hills concert. It had been reported as such in a French booklet, title unknown, on the early tours. The same booklet claims that **LIVE AT THE PARIS OLYMPIA** (Shalom) was actually not the Olympia '64 (obvious from the lineup) or even one of the '65 *Palais des Sports* shows,



but from 22 Jun 65 at the *Palais d'Hiver de Lyon*.

Yvon was good enough to send a tape of both discs, and here's what we find:  
**BEATLES LIVE AT SHEA-STADIUM**  
Benbecula Records, P-242813  
(this is apparently a Euro release, from the late to mid-'70s)

Side A

23 Aug 64, Hollywood Bowl

**Twist And Shout, You Can't Do That, All My Loving, She Loves You, Things We Said Today, Roll Over Beethoven**

Side B

23 Aug 64, Hollywood Bowl

**Can't Buy Me Love, Boys, A Hard Day's Night, Long Tall Sally, Please Don't Bring Your Banjo Back**  
(from '66 Xmas flexi)

**Everywhere It's Christmas** (from '66 Xmas flexi)

**What's The New Maryjane** (long stereo version)

COMMENTS:

A typical reissue, containing an edited version of the common mono Hollywood Bowl tape, two songs from the fan club flexis, and Maryjane. A newly-discovered Beatles concert? I don't think so.

#### MORE BEATLES LIVE PARIS OLYMPIA JANUARY 1964

Shalom Records  
Side A

20 Jun 65, Palais des Sports, evening

**Twist And Shout, She's A Woman, Ticket To Ride, Can't Buy Me Love, I'm A Loser**

Side B

20 Jun 65, Palais des Sports, evening

**I Wanna Be Your Man, A Hard Day's Night, Baby's In Black, Rock And Roll Music, Everybody's Trying To Be My Baby, Long Tall Sally**

COMMENTS:

**Ticket To Ride** has been moved from next-to-last to number three for reasons unclear (see Yvon's letter in this issue), but George's "This next song will be our last song" intro has been retained. This is unquestionably the show which appears on the Pyramid CD **LIVE IN MELBOURNE 1964 AND PARIS 1965**, but from a different (worse, recorded off a speaker) tape. I can find no reason to think it is from a 22 Jun show.

#### FROM IAN DRUMMOND

This time out, we start with a volume from BBC books, *The Record Producers* by John Tobler and Stuart Grundy. This was published in 1982 as a companion to a BBC radio series (the interviews seem to have been conducted in 1981), and contains interviews with Richard Perry, George Martin (probably the source of most of his broadcast interviews) and Glyn Johns. Here's what they have to say:

**RICHARD PERRY**

Ringo liked Perry's work on the Tiny Tim album so in 1969, when he was looking for arrangers for **SENTIMENTAL JOURNEY**, he called Perry and asked him to do

what would become the title track. The two finally met when Perry was producing Fanny at Apple (**FANNY HILL**, 4-18 Dec 71). In Jan 72, Perry worked with Bobby Hatfield (of the Righteous Brothers) when Ringo, with Klaus Voorman, played on **Oo Wee Baby, I Love You**. In March, Perry was producing **SON OF SCHMILSSON** and invited Ringo to play on some of the sessions, thus introducing Ringo to Harry.

The next year, Perry and Nilsson were scheduled to attend the Grammys (3 Mar 73, Nashville) together, and the producers had asked Perry to ask Nilsson to be a presenter. Harry didn't want to do it by himself, so Perry asked Ringo if he would appear with Harry. Ringo said that he would come to Nashville if Perry would produce some sessions for him. Following the ceremonies, they returned to LA and, with George sitting in, cut five tracks in five days (definitely **Photograph, You're Sixteen**, and **Oh My My**; probably **Hold On and Devil Woman**) at Sunset Sound. The next week, John was in LA to meet with George and Ringo on Apple business, and when he heard the tracks he got excited and offered **I'm The Greatest**. After that was recorded, George brought **Sunshine Life For Me** which they cut with The Band.

About that time, Paul called Perry and asked him to come to London because all of the musical tracks for **James Paul McCartney** had to be re-recorded. As it happened, Perry and Ringo were going to London anyway, to continue work on the album. While there, Paul brought in **Six O'Clock** and it was recorded during a couple of nighttime sessions at Apple (late Mar-early Apr).

**GEORGE MARTIN**

At the time of the interview, George Martin still believed that the first UK Beatles LP was not released in stereo until after he had left EMI (Aug 65) to become an independent producer. Studio records show that Martin (and his assistants) mixed the LP for both mono and stereo on 25 Feb 63, and subsequent research has located original ads which show that **PLEASE PLEASE ME** was indeed released in both mono and stereo. In this interview he recalls doing a stereo remix in Los Angeles for the US version album of the album, but just when is unclear.

He said that the reason the Beatles ended up rehearsing **GET BACK** in Twickenham is because Apple was not finished and EMI was not available.

**GLYN JOHNS**

Glyn Johns first worked the Beatles as an assistant engineer on the recording for **Around The Beatles**. The session was produced (?) by Jack Good and engineered by Terry Johnson.

He implies that he mixed the original **GET BACK** acetate (**Get Back, Teddy Boy, Two Of Us, Dig A Pony, I've Got A Feeling, Let It Be, Don't Let Me Down, For You Blue and The Walk**) one night (27 Jan?), cut an acetate and gave it to the Beatles the next day, to show them how an LP from the sessions might sound. They didn't like it. (No mention of this early mixing and cutting is made by Lewisohn,

yet we know it almost certainly happened.) So Johns went to America to work with Steve Miller, and when he returned the Beatles gave him the piles of tapes to remix. This started on 10 Mar 69 at Olympic.

Have we finally learned how the acetate, or a tape of it, made its way to the USA? Or did it really come over with John Lennon during his fall trip to Toronto?

Johns claims that the rooftop performance was his idea, but Alan Parsons told Mark Lewisohn that Paul thought of it.

He remembers the **GET BACK** sessions as being fun, and that the Beatles were "having a wonderful time."

He also says that the rough cut of **Let It Be** contained a lot of interesting non-Beatles material, later excised at the orders of Allen Klein.

*Further fun facts from the fabled files:*

•**Cream**, Oct 76: Ringo recorded Alain Toussaint's **I Can Hear You Calling** for **ROTOGRAVURE**.

•**A Melody Maker** for Mar 71 reported George in the studio with... Paul Simon!

•**Sounds**, 10 Apr 71, reported Paul recording on the west coast with Beach Boys producer Jim Guericco.

•**Disc**, 16 Dec 72, reports Ringo recording **Happy Go Lucky Love Song** in Sep 72 with George, Harry, Klaus and Gary Wright. [*Ian wonders, could this could be Down And Out?*]

•In an old **Rolling Stone**, Ian recalls a report that George and Dylan recorded Sarah and a song with the lyrics, "Air to breathe, water to wash with" on 1 May 70. Anyone have an ID on this last number? A number of tracks were laid down with "about five tunes" being reported as good enough to release (as quoted in the new Dylan set).

•According to **Beat Instrumental Magazine**, Feb 66, the Beatles went into a "Bayswater studio" (!?) to dub all of the Shea songs. Instruments were provided courtesy Sound City.

•From Mike McCartney's **Thank U Very Much**: undated, Paul recording with Police drummer Stewart Copeland at AIR; Apr 81, Paul recording with Michael Shenger Group at AIR; 30 Apr 77, Paul (on drums) records with Denny Laine, Zoot Money and Viv Stanshall at Apple.

•**Beatles Monthly**, Aug 84: Mike Maxfield, former lead guitarist for Billy J. Kramer and the Dakotas found in his attic an acetate of John and Paul singing a demo of **I'll Be On My Way**. He is "open to offers in excess of £10,000 for the disc" and is keeping it in a bank vault.

•**Rolling Stone**, 30 Jan 70, reported that Leon Russell cut three tracks (in six hours) with Ringo and George backing him. The London sessions for the tentatively-titled **OPEN SEASON** took place during two weeks in November 69. The songs with George and Ringo were **Pisces Apple Lady, Delta Lady** and **Sweet Home Chicago** (with Klaus Voorman). The article also reports that John and Yoko stopped by the sessions to listen in. [*By the time it was released in Mar 70 (in the US; Apr 70 in the UK) the album was called simply LEON RUSSELL and Sweet Home Chicago had been dropped*

from the lineup.]

The same issue also has an article on Delaney and Bonnie's tour with Friends George and Eric, and a brief mention of the new Masked Marauders album. Something for everybody.

•A page from a Dec 90 *Radio Times* mentions a Boxing Day special on Gloucestershire radio. Called *The Beatles In Gloucestershire*, it was presented by Andy Hitchcock and consisted, Ian says, mostly of reminiscences from fans and live music from the commercial Hollywood Bowl LP. The Beatles in Gloucestershire?!

*Jimi Hendrix, Electric Gypsy* by Shapiro and Glebbeek (?) dates Paul's production on the Jimi Hendrix tracks of the MCGOUGH & MCGEAR LP as 20(?) Jan 68.

•A true collector's item comes up in this uncredited clipping, titled *Hard Porn* and a Fab Four.

A book purporting to relate the rise to world fame of a supergroup, "The Insex," has, by circuitous means, reached the Thrills desk. The group members are described as "Robby Starchey, Barry McCarthy, Mike Harriman and George Lemmon"—and their respective ladies are "Maureen, Janet Usher, Patti and Tomoko Ono."

According to the book their manager ("before he killed himself") was Brian Steinbeck; their original publicist was Derek Naylor; and the foursome were each awarded the OBE.

It is, as you will see, pure fiction.

It is also one of the most blatant pieces of pornography possibly put to paper, delving as it does, into the innermost secrets of the quartet's alleged bedroom idiosyncrasies.

The climax (if that is the right word) comes when the group—feeling they can achieve nothing more musically—resort to having sex with their wives "on the stage at the Roundhouse."

Not surprisingly, the "Insex Mania" novel was published in Copenhagen, by Nordisk Bladcentral.

[According to Ian, Derek Taylor copped to writing this in 50 Years Adrift. Okay, Chris Maddock, do you have Insex Mania?]

•Mark Lewisohn's question about Ringo recording as Big Jimmy comes from a 1972 *Record Mirror* interview. Then, Ian asks, "You ever heard, or seen, a copy of the All-Occasion Brass Band (MCA, '73)?" [No. Why?]

•The original working title of *Son Of Dracula* was *Count Down*.

•And last (and definitely least): Source of clipping and photos unknown: Ringo played tambourine on Vera Lynn's recording of *Don't You Remember When* (de Paul), released 6 Feb 76, as EMI 2413. Whew!

## ROLL A STONEY

Recently, a reader wrote to ask about some tracks on the bootleg, *THE BEATLES AND THE ROLLING STONES*, which are supposed to be Rolling Stones demos with the Beatles helping out. They aren't, of

course—just more of those stray items included because they sounded like they might have the Beatles on them. Here's what Stones fan Walt Rowan dug up on the cuts:

**Shades Of Orange** w/ **Loving Scared Loving**; both tracks written by (Wyman-Gosling); recorded by The End, produced by Bill Wyman; released Mar 68 on Decca F-22750. Both tracks also available on LP: **INTROSPECTION**, recorded by The End, produced by Bill Wyman; released Sep 68, Decca SKL-R5015.

He assures me that the songs are not demos, but copies of the relatively obscure commercial versions. There is no known (or even reliably suspected) Beatles involvement.

## MACCA TIMELINE CORRECTIONS, ETC.

Thanks to Joachim Jacobsen:

19 Jul 72 Wings play Offenbach; **LIVE IN HANOVER, GERMANY, 1972** is recorded?

14 Aug 72 Wings play Arhus; **WINGS OVER DENMARK** is recorded

16 Aug 72 Wings play Düsseldorf, Germany

For those of you concerned about it, a corrected version will appear in my third discography.

## LETTERS

Don Sauter

Regarding the **SWEET APPLE TRAX** article: were there Radio Shacks in England in 1969? [Or was that brand of tape sold there?]

The **Come Together** campaign song lyrics according to Timothy Leary don't jibe with the snippet John sang on *The Lost Lennon Tapes*.

Here's something else I wrote back in September. Has anybody ever noticed the interesting edit in *Dig A Pony*, besides the elimination of two "all I want is you" lines? John's guitar goof near the end is edited from the album. In the film, John starts the final guitar riff (you know—dum de dum de dum de dum...) early, before Ringo has finished his fill, and you can see John laugh at his flub. Careful listening indicates that the drum fill, along with the preceding "because" (at 3:24 into the CD track) was replaced with the similar bit (from 1:12 to 1:16) that precedes "I pick a moon dog." Then the opening riff (from 0:09 to 0:20) is spliced in to replace the sloppy one. [You're right about the flub, but after a lot of listening and fiddling around, I'm not convinced it's an edit. Wouldn't it be easier to just mix out the two stray notes from John's guitar track—and then tone his vocals down a bit?]

In the following conversation with Scott Muni (Feb 75, *WNEW*; *Ticket To Ride*, p.83), does anybody know what John was referring to? "I have one that is very important, and nobody knows how important it is. I'm not going to say what it is, until I can find the sources of this amazing boot-

leg. I don't know where they got it from. It's been out a few years, but nobody knows the story behind it, but I do! It's gonna blow a few minds when they find out what it is." [Well, there are really so few cuts out there that we don't know pretty much all we need to know about. Could he have been referring to *Mary Jane*—snore—or...*Peace Of Mind*? Come on, readers! Send us your ideas!]

Does George play on Sally G? [What?]

PS: No way is Paul singing "Cliff Mitchell Moore." [True—it's clearly "Miss Mitchell Moore." But unless we can turn up a "Donna Mitchell Moore," I go with the idea that Cliff Michelmore was the basis for what he ad-libbed.—see letter below. It's a bit like Suzy Parker—that was definitely the title copyrighted, but it's obvious that John was really singing "Suzy's parlour."]

Jim Nolan

Regarding Cliff Michelmore, I quote from *Haliwell's Television Companion* by Leslie Halliwell (Paladin Books, 1987): "Michelmore, Cliff (1919—). Cheerful, avuncular British anchorman, quizmaster and general TV Personality who found his niche in the fifties with *Tonight* (This was a light-hearted early evening magazine programme which ran from 1957-65). Subsequently quizmaster and host in a variety of programmes."

If memory serves me, Michelmore was the BBC anchorman for the *Our World* satellite link-up.

Alistair Dick

The record Arno writes about is actually by a British band called (wait for it) Apple. Page One is the label, owned by Larry Page of the Troggs, among others. The song in question was the first track on their lone LP, *AN APPLE A DAY*, which is one of the most sought-after British psychedelic LPs, commanding a price of around £500! It's a very catchy, pop song—but has no connection with the *GET BACK* song, which sounds to me as if it may just be an improvisation.

Yvon Marle

Last issue's Tracing McCartney: 1974 article mentions Paul's work in Paris, 12-17 November 1973. However, he could not have been at Paris Olympia Studios, as they do not exist. He was instead at EMI in Boulogne-Billancourt (near Paris), where *Can't Buy Me Love* was originally recorded.

In 1965, the Beatles played the *Palais des Sports* for two shows, presented by Hubert Wayaffe, taped for radio in the afternoon and filmed for television in the evening (directed by Jean-Christophe Averty). I saw the tv broadcast when I was younger and, as I remember, the song order was altered by the director.

Sharon McNemar

Regarding the question about Eleanor Rigby's grave: I don't know how definitive it is, but I have a book by Sam Leach called



Following *The Mersey Beat Road* that contains a picture of what Sam claims is the Rigby family gravestone at St. Peter's Church, Woolton, Liverpool. (I wish I'd had this book a few years ago when I visited the church so I could have had a look for myself.) The stone reads:

IN LOVING MEMORY  
MY DEAR HUSBAND  
JOHN RIGBY  
WHO DEPARTED THIS LIFE  
OCT. 4TH 1915 AGED 72 YEARS  
"AT REST"

ALSO, FRANCES, WIFE OF THE ABOVE  
DIED APRIL 3, 1928 AGED 85 YEARS  
ALSO DORIS W. DAUGHTER OF  
[ILLEGIBLE] RIGBY DIED DEC. 24, 1923  
[?]

AGED 2 YEARS AND 3 MONTHS  
ALSO ELEANOR RIGBY  
BELOVED WIFE OF THOMAS WOODS  
AND GRANDDAUGHTER OF THE ABOVE  
DIED 10TH OCT, 1939 AGED 44 YEARS  
ASLEEP

### Tom Jones

One interesting thing on *WINGS OVER DENMARK 1972*. Paul's introduces Henry's Blues (something like) "The Old Cock and Whistle Test." This sounds a hell of a lot like "The Great Cock and Seagull Race." Could this be where the title for the alleged *RED ROSE SPEEDWAY* outtake came from? *[A good theory. Could well be.]*

Here are two more confirmations from John Robertson's *The Art & Music Of John Lennon*, pp. 119 and 174, US edition:

4 Dec 69, recording "Item 1" and "Item 2"

In late November Lennon announced that the couple were about to record a fourth album of their unfinished music... "One side is laughing," John threatened, "the other is whispering." Thankfully, the album was never completed, though the Lennons did record these two tapes of vocal sounds as part of the soundtrack of a BBC TV documentary about their exploits, which also documented the making of *Apotheosis 2*, and John performing *Everyone Had A Hard Year* in the grounds of his Ascot home.

(Also of note: According to Robertson, this unnamed BBC documentary is the source of the bootleg *Everyone Had A Hard Year*. The song does not appear on the *Rape* soundtrack.)

*[P.98 correctly reports Everyone... as being recorded Dec 68, not 69, so this later reference is confusing at best. Does anyone out there have hard data on this BBC documentary?]*

And...  
"January, 1975: Writing and recording home demo of Tennessee, writing Popcorn."

...[Lennon] was apparently working on material for his next album, and composed a light, commercial tune called *Popcorn* around this time, but he doesn't seem to have committed this effort to tape."

(Note the assertion that no demo tape exists reflects one weakness of this other-

wise excellent book. Robertson—yet another pseudonymous author—believes that if he hasn't heard it, it doesn't exist. But who can say if tapes of *Popcorn* or *Incantation* for Godknows what exist? *The Lost Lennon* producers obviously still have a few surprises in their files, and even Robertson acknowledges that not all of the tapes stolen from the Dakota have been returned to Yoko. Indeed, his book makes no mention of *The Boat Song* or *Help Me To Help Myself*—recently aired by the *LLT*—even though their titles had previously appeared in print.)

*[This is the obvious result of writing what you hope will be a definitive book in the middle of a complex, ongoing process. Robertson had to arbitrarily draw the line somewhere. In fact, one could probably guess the last episode he heard by looking at his listing.]*

Also of interest (to me anyway) is that *Art & Music* repeats the standard song listings for Lennon's US television appearances, which I continue to question. While it's obvious the author had unrestricted access to tapes from British radio and television broadcasts, he relied heavily on *The Lost Lennon* series and previous books for his US information.

*[In this issue, we take the first step toward resolving this mess once and for ever.]*

Having said this, *The Art & Music Of John Lennon* is required reading. It may be the best Lennon book to date, given its scope and readability. The author's critical opinions are well-argued, and his speculative chronological placement of demos from the "house husband" year is interesting.

*[I hope to give this volume a thorough going-over for new information in a subsequent issue.]*

Now, here's an interesting tidbit from Alan Clayton's Harrison biography, *The Quiet One* (p.275):

"...George composed *Flying Hour* with Nettlebed guitarist Mick Ralphs—ex-leader of Mott the Hoople—and *Shelter Of Your Love* with Alvin Lee from Goring..."

He also says that "seventeen pieces" were "mastered mostly at FPSHOT" for *CLOUD NINE* consideration (p.293); that Harrison sings the "slightly throaty vocal refrain—in Hindi—on the title track of Ravi Shankar's electric *TANA MANA* album" (p. 280); and that the Harrison-Perkins performances omitted from *The Movie Life Of George* included *Boppin' The Blues* (p.282).

Additionally, Clayton mentions two unfinished (and probably un-started) late '69 projects: "George, apparently, attempting to compose a stage musical with Derek Taylor and the soundtrack to *Zachariah*, a western starring Ginger Baker, neither of which came to fruition." *[Zachariah did get made, however. Good digging, Tom!]*

Re: *Lovely Linda*, I'm fairly certain that McCartney mentioned the full-length song in the controversial press kit which announced his *MCCARTNEY* LP. I found verification in Neville Stannard's *Working Class Heroes* (p.56). Unfortunately, he is of the opinion that the song was not done:

"...Paul wrote the song in Scotland but never completed it, this recording supposedly being a trailer for the full song, which he never recorded..." *[I have a copy of the self-interview clip from Rolling Stone 10, those many years ago. All he has to say about Lovely Linda is that it "was the first thing I recorded at home and was originally to test the equipment." He also adds that Teddy Boy was written in India and Junk was intended for ABBEY ROAD but "something happened."]*

Since I saw my letter printed, with its reference to the Susskind show...I picked up Jon Wiener's excellent *Come Together* and found my debate—and Attica State—cited as *David Frost* January 1972. I started thinking maybe there had been a second *David Frost* show, as I definitely had not seen a performance of John Sinclair (as listed in your book and elsewhere).

I called the TV Guide Readers' Services Department to find out which songs were on the January broadcast. They read to me a listing from the New York edition of *TV Guide*. It refers to a Thursday, January 13 broadcast on (independent) channel 5. The show was 90 minutes in length:

Guests: John Lennon and Yoko Ono, Chief of the Onandaga Indian Tribe, David Peel and the Lower East Side. Musical highlights: [titles as published] John Lennon: *Ballad of John Sinclair* and *Luck of the Irish*; Yoko Ono: *Oh Sisters Oh Sisters*; John and Yoko and the Lower East Side: *Attica State*.

Now I am thinking that I must have seen this show, edited to 60 minutes for syndication in the boondock markets. (Frost's shows were both 60 and 90 minutes in length, so it would have made sense for some markets to show only the 60-minute versions). WE STILL NEED THAT 90-MINUTE TAPE OF DAVID FROST FOR 13 JAN 72! *[Okay readers! A neat prize to the first one sending in a complete, full-length tape of that show!]*

### Mark Ashworth

Here are a few more interesting snippets I've turned up. In no particular order:

(1) Issue 94 of *Beatles Unlimited* had an article by Johnny te Lintello titled, "The Rest of the Complete Recording Sessions." As well as a comprehensive list of all the unreleased songs and jam from Lewisohn's book, six other dated songs were listed which, according to a "very reliable inside source" were omitted from the book:  
—You Know What To Do (sic), 3 Jun 64  
—You're My World (3 Jun 64)  
—Marching (26 Oct 64)  
—I Dash Me Dash Mine Dash (14 Oct 68)  
—Mama Don't Worry (24 Jan 69)  
—I Woke Up Early This Morning (25 Jan 69)

I have serious doubts about the first two tracks. *[You're My World was a modest US hit for Cilla Black in 64.]* Lewisohn says the group had a photographic assignment in the morning, during which Ringo was taken ill with tonsillitis. *Recording Sessions* says the only studio work done this day was rehearsing for the world tour with

Jimmy Nicol. You'll Know What To Do is a copyrighted Harrison song, so is it possible they recorded a demo for Dick James at Abbey Road? After all, few of the early demos had drums parts, so they wouldn't have needed Ringo.

The third song was allegedly recorded the same day as *Another Beatles Christmas Record*, and that does start with approaching footsteps which could be mistaken for marching feet. What do you think?

On 14 Oct 68 George recorded overdubs for *Savoy Truffle*. Song four, when written "I-Me-Mine" seems highly unlikely to have been recorded then because we see George in *Let It Be* say, "Want to hear a song I wrote last night?" to Ringo. Maybe he had the title and busked a few ideas in between takes at the *Truffle* session.

The fifth song is obviously *Teddy Boy*, but the sixth is a toughie. My only suggestion is *I Lost My Little Girl*, the first line being "I woke up late this morning." We know this exists in some form from the *GET BACK* sessions. [Could be. Might it not also be the elusive "Early in the morning" ?]

(2) Regarding the b&w film footage of the Beatles in Rishikesh broadcast recently on Italian tv (which I haven't seen). The snippet of film in *The Complete Beatles* video has them performing *The Saints* and that old favorite, *She'll Be Coming 'Round The Mountain*. Presumably the Italian broadcast was from the same source as it also included *The Saints*. So, how long was the original film and what other songs were on it?

[I thought I'd already covered this, but I can't find it, so here it is. Total time of the Italian broadcast was 8:30. The following material appears: *The Saints* (0:56), *You Are My Sunshine* (0:19, excerpt), *Jingle Bells/She'll Be Coming 'Round The Mountain* (1:15), guitar instrumental (0:46), *Blowin' In The Wind* (0:33), *Hare Krishna* mantra (1:17) and *Catch The Wind* (1:11). Guitar by George and Donovan, vocals by (mostly) Donovan, George and Mia Farrow. Paul and John do appear on the tape, as does the Maharishi. None of these is anything like a complete performance, and there are chat, riffs and various background noises (especially some very distinctive bird calls which I bet are blackbirds) in between, as well as Italian narration over much of it.]

(3) I have the Beatles' appearance on *Dr. Who* (22 May 65) on video. As mentioned, the 16 Apr 65 *Top Of The Pops* has been lost. However, the complete b&w film of "The Chase," including the Fabs' appearance, still exists in the BBC archives. Source: *Doctor Who: A Celebration*, by Peter Haining.

(4) I notice that in V4N3 in the review of the *VENUS* and *MARS* LPs, you put the comment after the *Crossroads* Theme as "Thus they split." What Jimmy McCullough actually says is, "That's basically it" in his strong Scottish accent, which is the comment after the "thank you"s on the real sleeve. So there.

(5) There is a rumor among Beatles people on Merseyside that someone will be

in court soon pending a very heavy fine for stealing a lot of studio tapes from Abbey Road. The tapes were recovered, but not before they were copied and sent to Europe.

(6) 13 Dec 90, Limehouse Studios. Paul recorded several tv inserts for various European music programs in Italy and Spain, plus a Japanese show. Paul and the band (with the new drummer) mimed to new live versions of *All My Trials*, *Let It Be* and *The Long And Winding Road* about six times each. In between takes Paul busked *Cumberland Gap*, a line of *It Won't Be Long*, and others. The next day he appeared on *Wogan*, where he mimed *All My Trials* and was interviewed.

(7) 16 Apr 88, Paul was presented with a left-hand guitar, custom made by Les Paul. The first song Paul played on it was *How High The Moon* which, he said, the Beatles played in the early days. How about a list of all the songs they used to play that ML didn't include? [ML will take care of this himself, when his *CHRONICLES* comes out next fall. Patience.]

(8) Jul 89, p. 34. *The Beatles Book*: Hamish and Robbie mention two outtakes from *FLOWERS: Lovers That Never Were* and *Indigo Moon*.

(9) *Vox* magazine reports that Bruce Bierman, head of a California production company, (Marble Hill) has a tape (sic) believed to contain 25 hours of hitherto unreleased Beatles and John Lennon material. Apparently he was given the tapes in 1972 by Lennon when both were working on David Peel's LP. The contents are said to include Beatles rehearsals and studio outtakes, along with some solo Lennon material, and compositions that have yet to see the light of day. Bierman has been in contact with the Lennon estate and representative of the other three in hopes of getting the material released. It seems everyone is finding these old tapes nowadays. I'll just go have a look in the attic...

(10) Oh, well. From *Beatles Monthly*, Aug 83, p.37. "George may soon be teaming up with Cilla Black." Back in Aug 72, the pair recorded two Harrison songs at Apple—I'll Still Love You (later given to Ringo for *ROTOGRAVURE*) and You Got To Stay With Me. The sessions were never completed, and the tapes had been kept at Friar Park ever since. Personnel were supposed to have been Ringo, Klaus Voorman, Eric Clapton and George. Just before Christmas '82, George and Cilla bumped into each other and decided to finish the recordings begun ten years earlier.

(11) From *Beatles Monthly*, Dec 85, p.15. *Beatles News* for Nov 65: "The Beatles have recorded a special medley of three of their hit singles—but you'll only be able to hear it once! The boys joined together *I Feel Fine*, *Ticket To Ride* and *Help!* into one long track for use on the year-end edition of *Top Of The Pops*, which will feature all the year's Number Ones. And it's quite possible that they will also be appearing on the program to sing their latest single, if that follows the usual tradition of going straight to Number One when it's released next week." Presumably what happened was that the six

promo videos were made instead. I've certainly never heard of this medley before or since. [As you can see from the timings listed elsewhere in this issue, this edit—if indeed it was ever made—was not used.]

(12) From *Beatles Monthly*, May 87, p.36. Lewisohn reports that Ringo has completed a new LP, recorded in Memphis, produced by Chips Moman, with Carl Perkins, Eric Clapton and Dave Edmunds making guest appearances. The February sessions took place at Moman's Three Alarm Studios and at Sun Studios, producing a total of sixteen tracks—twelve of which were written especially for Ringo by different composers. Ringo returned to Memphis at the end of April to complete the LP and film a video for one of the tracks. Bob Dylan reportedly popped in to help with one track. On April 28th Ringo and Barbara hosted a party on board a riverboat to thank the people of Memphis and celebrate the completion of the LP.

Now for some questions:

(1) Did John shave his beard off in Nov 69? He was fully bearded in Toronto, but during the filming of the *Something* promo he was clean-shaven, although his hair was very long. The reason I'm asking is that I've only just noticed that he was at Tittenhurst in the *Something* promo. As he was clean-shaven, I'd always assumed it was filmed in late '68-Jan '69, but it can't have been. If you look at the last few pages of the *Get Back* book, you'll see the Beatles recording at Trident during the *I Want You* sessions. Paul's *Let It Be* beard is gone, but John is starting one. Did they have a rotation system organized for facial hair or what?

(2) I have a flexi disc called *Sounds Of The Stars* with interviews with the Fabs, Cilla, Pete Townshend and others. The records was, I presume, a freebie from *Disc And Music Echo*. One of the Fabs says, "Let's do a Christmas record," and from other chat I've an idea it's either from late '65 or late '66. Can anyone be more specific?

(3) Is it me, or is the single *All My Trials* different from the Milan Concert audience tape? [So different, in fact, that if they are the same performance it has been edited and overdubbed into unrecognizability. Great letter—sorry I couldn't print it all!]

### Arne Woythal

As Eddie asked some questions about Paul's '72 shows in Europe, I would like to offer a few remarks, because I saw Wings in Copenhagen on 1 Aug 72. I have followed Paul McCartney since the late '60s (I was born in '58), and went to my first McCartney show in '72. Since then I've seen the '76 tour, a couple of shows from '89-'90, and most recently Paul in Copenhagen on 24 Jul 91. To me, the best shows have been the '72 and '91.

My critical reaction to the '72 show: it was a great show. I think the reason you don't hear much audience on the tape from that tour is that Wings played too many unfamiliar songs. In Copenhagen, there was a curtain in front of the stage so you couldn't



see Wings enter. The house lights went down, and we heard a few plugs on guitars, and then a Danish introduction: "It's my privilege to present, from England, Wings." We heard the first notes of **Bip Bop** and the curtains opened.

That was the first time I heard **Bip Bop**. I was dazed for a month, and couldn't get the song out of my head. We didn't clap because we were bored, but because we loved it! I'm glad I heard Paul play **Bip Bop**, 1882, **Blue Moon Of Kentucky**, **Give Ireland Back To The Irish** and **Best Friend** live. 'Cause I don't think I'll ever get the chance to hear them live again!

#### Richard Norris

George Harrison, **LIVE IN WASHINGTON '74**, Mistral CD, MM 9106. It's from an excellent mono audience tape of the Largo Maryland Capitol Center performance. I jumped on this for sentimental reasons—because I had been there—but George's voice is painful to hear.

The Beatles, **GET BACK**, Apple Ghost Records, CD-53-43. **GET BACK** plus the Apple rooftop performance. The studio tracks are excellent stereo but a little slow; the best-sounding rooftop to date, and at the correct speed.

People seem to be giving the Yellow Dog **ACETATES** harsh criticism, but I think they did an excellent job of collecting them and cleaning them up. **A Day In The Life** never sounded better. But the **DEMOS** are another story. The McCartney and Harrison tunes are more than passable (I wish that **Sour Milk Sea** had been recorded for the **THE BEATLES**), but the Lennon songs sound like **OFF WHITE** minus the sound effects.

Out of space already? Next time, I'll try to get caught up with the look at **Let It Be** permutations, and those **RINGO** alternates mixes, and more letters and...

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# The Definitive Top Of The Pops

Special thanks from all of us to a fellow collector who, for various reasons, would prefer not to be named in connection with this. And, no—it's not Mark Lewisohn.

1. Broadcast 25 Mar 64  
Pre-recorded 19 Mar 64 at BBC Television Theatre, London (7:00-8:30 pm)  
Mimed to both sides of R5114: **Can't Buy Me Love** (2:45), **You Can't Do That** (2:31)
2. Broadcast 8 Jul 64  
Pre-recorded 7 Jul 64, at BBC Lime Grove Studio E, London (2:00-5:00 pm)  
Mimed to one side of GEP 8913 and one side of R5169: **Long Tall Sally** (2:00), **A Hard Day's Night** (2:25)
3. Broadcast 3 Dec 64  
Pre-recorded 16 Nov 64 at Riverside Studio 2, London (2:00-5:00 pm)  
Mimed to both sides of R5200: **I Feel Fine** (2:20), **She's A Woman** (2:55)
4. Broadcast 24 Dec 64  
Repeats of: **A Hard Day's Night** (from 8 Jul 64), **I Feel Fine** (3 Dec 64)
5. Broadcast 15 Apr 65  
Pre-recorded 10 Apr 65 at Riverside Studio 2, London (1:30-4:30 pm)  
Mimed to both sides of R5265: **Ticket To Ride** (3:02), **Yes It Is** (2:40)
6. Broadcast 29 Jul 65  
From the United Artists film *Help!*, provided by NEMS: **Help!** [the dart-throwing film]
7. Broadcast 2 Dec 65  
Films made by Subafilms Ltd., and provided by NEMS: **We Can Work It Out** (2:08), **Day Tripper** (3:00)
8. Broadcast 25 Dec 65  
Films made by Subafilms Ltd., and provided by NEMS: **I Feel Fine** (2:15), **Help!** (2:15), **Ticket To Ride** (2:57), **Day Tripper** (3:00)
9. Broadcast 2 Jun 66  
Film made by Subafilms Ltd., and provided by NEMS  
Mimed to one side of R5452: **Paperback Writer** (2:30)
10. Broadcast 16 Jun 66  
Live in the studio, BBC Television Centre (7:30 pm), miming to both sides of R5452: **Rain** (2:55), **Paperback Writer** (2:20)
11. Broadcast 11 Jan 68  
**Hello Goodbye** (3:10) Film provided by NEMS. Probably non-mime footage from *Magical Mystery Tour* •

## ONE SMALL STEP ...

Here is what I believe to be the first complete, definitive look at the *Mike Douglas* appearances. I couldn't have done it without the help of Randy Hall and Arno Guzek. It just reinforces what I've always said: the information is out there, it just needs to be collected and organized. And don't miss the appeal in the letters column for the Jan 72 *David Frost*. Come on, Beaple Peotle! We can do it!

*Mike Douglas*  
Monday, 14 Feb 72

Mike Douglas theme.

John & Yoko introduce the show; today's guests: Louie Nye (comedian), Ralph Nader (citizen activist), the Chambers Brothers, Joe Harnell and the band.

John introduces Mike Douglas.

Mike: **Michelle**.

Mike introduces John and Yoko.

John: they usually play **Yesterday**; at least he wrote the middle eight of **Michelle** (which he thinks they pinched from a Nina Simone song).

Topics for discussion, guests, performing (met Elephant's Memory "last week"), films.

—commercial break—

Audience participation drawing/painting to be auctioned off at week's end. Yoko, Mike and John start the painting. Yoko asks the audience to touch one another.

Marriage and rituals; John & Yoko recall their first meeting; the problems of fame.

—commercial break—

Mike introduces Louie Nye.

Louie Nye: his visit to England; signing the canvas; doing telethons; yoga; visiting Italy.

—commercial break—

Mike introduces the Chambers Brothers.

The Chambers Brothers: **By The Hair Of My Chinny-Chin-Chin**.

Chat with the band; new LP called **OH MY GOD** due out Feb 15th.

The Chambers Brothers: **This Little Piece Of Land**.

—commercial break—

Mike introduces Ralph Nader.

Ralph Nader draws a Yin/Yang on the canvas.

Discussion: establishing student actions groups; water pollution; recycling; grass-root organizations and voter registration among the youth; organizing retirees.

Yoko: how about organizing housewives?

Mike: Ralph Nader for president?

—commercial break—

Mike introduces John and the new band. What does "Elephant's Memory" mean? How has Yoko affected John's music?

John and band: **It's So Hard**.

—commercial break—

Louie, Mike, Yoko and John make some random phone calls to spread a message of love. Louie tries to call Philadelphia Mayor Frank Rizzo, who is in a meeting. Mike tries to call David Frost, who is out of the country.



—commercial break—

Yoko and Mike: mending a broken teacup over the next five days.

Wrap-up; theme music.

**Mike Douglas**  
Tuesday, 15 Feb 72

Mike Douglas theme.

John & Yoko introduce the show; today's guests: Dr. Jesse Steinfeld (Surgeon General), Jerry Rubin, Barbara Loden (actress, independent film-maker, wife of Elia Kazan), Yellow Pearl, Joe Harnell and the band.

John introduces Mike Douglas.

Mike: **With A Little Help From My Friends**.

Mike introduces John and Yoko.

Discussion: a relaxing show, the audience-participation canvas, mending the teacup, shouting piece, happenings vs. events, today's show.

—commercial break—

Discussion: will the Beatles ever play together again? (John: You never know, but there's no reason why they should.) Political expression by the Beatles; Elvis as "the Coca-Cola of singers;" John meets Yoko's parents and experiences racism in Japan; Yoko drops out of Sarah Lawrence; the problems of age.

John: **Oh My Love** is 80% Yoko's lyric and 50% her tune.

**Oh My Love** clip from *Imagine* film.

—commercial break—

Mike and Yoko introduce Barbara Loden.

Barbara Loden signs the canvas; recalls her first meeting with Yoko and John at Cannes.

Discussion: the problems and advantages of having a famous mate; the art world; film-making.

Film clip from *Wanda*.

—commercial break—

Discussion: women's lib (John: Would he treat Paul or George the way he would treat a woman?); the "agony of women."

John introduces Yellow Pearl.

Yellow Pearl: **Sing A Song For Ourselves**.

Chat with the band about stereotypes, being "movement" singers, growing up as a minorities in the US.

—commercial break—

Mike introduces Dr. Jesse Steinfeld.

Dr. Steinfeld signs the canvas.

Discussion: cigarette smoking; the effects of television violence on children; pro-social use of television.

—commercial break—

Discussion: the Surgeon General's report on tv violence; the role of the family; the connection between violence and heroism in entertainment; was the report a "whitewash;" smoking and quitting; John learned to draw from reading American horror comics; the possibility of ratings and controls.

—commercial break—

Mike introduces Yoko and the band.

Yoko and band: **Midsummer New York**.

—commercial break—

John and Yoko explain why they wanted Jerry Rubin on the show; Jerry and Abby Hoffman are artists; they're not like their media images.

Mike introduces Jerry Rubin.

Jerry Rubin: Nixon, Viet Nam, Attica, Kent State.

Discussion: what "the movement" is; how it has changed; apathy and hopelessness; the Surgeon General waves the flag; drugs and despair; voting; dump Nixon.

—commercial break—

Discussion: registering to vote; non-violent protest; Adlai Stevenson; what is right about the US; people are too stoned now; John Peel and Ann Arbor; change.

Wrap-up; theme music.

**Mike Douglas**  
Wednesday, 16 Feb 72

Mike Douglas theme.

John & Yoko introduce the show; today's guests: Chuck Berry, Joel Blatchford (director of ACTION), Hillary Redleaf (macrobiotic cook), David Rosenbloom (biofeedback musician), Joe Harnell and the band.

John introduces Mike Douglas.

Mike Douglas: **Whistle A Happy Tune**.

Mike introduces John and Yoko.

Yoko and band: **Sisters O Sisters** (John: "It's not about nuns.").

—commercial break—

Discussion: today's show; the progress of "Mend Piece" and the "Unfinished Painting;" John's first meeting with Chuck Berry; Chuck Berry's music; this week's guests; the *Imagine* film; writing **Crippled Inside**.

**Crippled Inside** clip from *Imagine* film.

—commercial break—

John introduces Chuck Berry.

Chuck Berry with John and band: **Memphis**.

Discussion: other audiences; Chuck Berry's influences; **I Got To Find My Baby**; messages in the music; playing live vs. recording.

Chuck Berry with John and band: **Johnny B. Goode**.

—commercial break—

Chuck Berry signs the canvas.

Mike introduces Hillary Redleaf.

Discussion of macrobiotics, health foods and organic foods; being in harmony with nature; brown rice; the dangers of a macrobiotic diet; the introduction of beef into Japan.

Demonstration: making hiziki (seaweed) eggroll. Mike slices onions, John cuts cabbage, Yoko rolls dough, Chuck fries his "soul brother pizza."

—commercial break—

Mike introduces Joseph Blatchford.

Discussion of ACTION, the current status of the Peace Corps.

—commercial break—

Discussion of Peace Corps training, integration, the quiet war, promoting understanding, government opposition.

—commercial break—

John introduces Mike.

Mike reads from Shakespeare's eighteenth sonnet.

Mike: **I Think About You**.

—commercial break—

Mike introduces David Rosenbloom.

Discussion about biofeedback and meditation.

Demonstration of biofeedback on Mike.

Biofeedback Jam with John (alpha waves) and David (key-board).

—commercial break—

Wrap-up; theme music.

**Mike Douglas**  
Thursday, 17 Feb 72

Mike Douglas theme

John & Yoko introduce the show; today's guests: Vivian Reed (singer), Ace Trucking Company (comedy group), Bobby Seales (Black Panther), Marsha Martin (student body president, Mills College, Oakland), Donald Williams (head of the Sickle Cell Anemia Foundation), Joe Harnell and the band.

John introduces Mike Douglas.

Mike: **Don't Worry About Me.**

Mike introduces John and Yoko.

John and band: **Imagine.**

—commercial break—

Discussion: mend pieces, a box of smiles, Bobby Seales, John's childhood, the return of his father, Julia, Mimi, what attracted John and Yoko.

—commercial break—

Mike introduces Ace Trucking Company.

Comedy from Ace Trucking Company.

Mike introduces Marsha Martin.

Discussion about the National Black Youth Conference, survival programs, the Black Student Union.

—commercial break—

Mike introduces Vivian Reed.

Vivian Reed: **Everybody's Talking.**

Mike and Vivian chat about her upcoming Broadway show, her friendships with Ali and Frazier.

Vivian Reed: **His Eye Is On The Sparrow.**

—commercial break—

Mike introduces Donald Williams.

Donald Williams discusses sickle cell anemia and the Sickle Cell Anemia Foundation.

—commercial break—

Mike introduces Ace Trucking Company.

Comedy from Ace Trucking Company (Ya doesn't have to call me Johnson).

Mike chats with Ace Trucking Company.

—commercial break—

More discussion about blood disorders.

John introduces Bobby Seales.

Discussion: Seales' stand-up comedy; the Black Panther Party's survival programs.

A silent film is shown on programs in Richmond, California, with commentary by Seales and discussion.

More discussion about the programs.

—commercial break—

Discussion about the NBYC; programs to unify the black community; the policies of the Black Panther Party; different forms of violence.

A silent film is shown about the free breakfast program with commentary by Seales.

Discussion of new programs.

—commercial break—

Mike and John introduce a clip from *Imagine*.

**Mrs. Lennon** clip from *Imagine* film.

Wrap-up; theme music.

**Mike Douglas**  
Friday, 18 Feb 72

Mike Douglas theme.

John & Yoko introduce the show; today's guests: George Carlin (comedian), Dr. Gary Schwartz (Assistant Professor of Psychology, from Harvard Medical School), Rina Uviller (feminist attorney), Joe Harnell and the band.

Mike Douglas: **Day In, Day Out.**

Mike introduces John and Yoko.

Discussion: the mend piece ends; a plug for *Grapefruit*; where Yoko gets her ideas; today's show; questions they don't want to answer; other influences on the Beatles; making it big a step at a time; the Goffin-King of England; how long did they think it would last; the young Marx brothers.

—commercial break—

Questions from Mike and the audience: What can a person do to help people? Do they still believe in Primal Therapy? Will they be touring in the near future? What was John's biggest hit record? Does Yoko nag John in private? Does John like the new McCartney album? Why did he write **How Do You Sleep?** Why doesn't he record at Apple?

—commercial break—

Mike introduces George Carlin.

George Carlin stand-up routine.

Mike chats with George Carlin; George signs the participation piece.

More chat.

—commercial break—

Mike introduces John and Yoko.

John and Yoko and band: **The Luck Of The Irish** (silent edits). Mike introduces feminist attorney Rina Uviller (and—ouch!—tells her how pretty she is!).

Discussion: should Mike call her "Mrs." or "Ms."? She replies, "Mistress." Women's lib.

—commercial break—

Discussion: Women's lib, sex roles, discrimination.

—commercial break—

Discussion: sharing household chores, cooking and cleaning, John's love for tv, British tv, a family in their future, looking for Yoko, great fights, hangers-on.

**How** clip from *Imagine* film.

Discussion of the clip.

—commercial break—

Yoko introduces Dr. Gary Schwartz.

Discussion: biofeedback, definitions and development of techniques; using it to control blood pressure; biofeedback experiments.

—commercial break—

Discussion: high blood pressure; controlling other bodily functions; biofeedback experiments; its use not recognized by the AMA; commercially-available devices.

—commercial break—

Yoko introduces **Sakura.**

Yoko: **Sakura.**

Looking at photos from the week.

Mike sings his co-host song.

Wrap-up; theme music.

*How to tell them apart on video:*

Monday: John wore a black jacket over a black shirt

Tuesday: John wore a sleeveless striped sweater over a long-sleeved white shirt

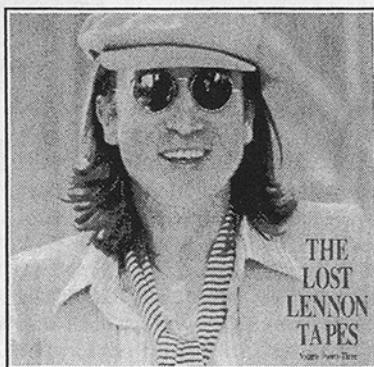
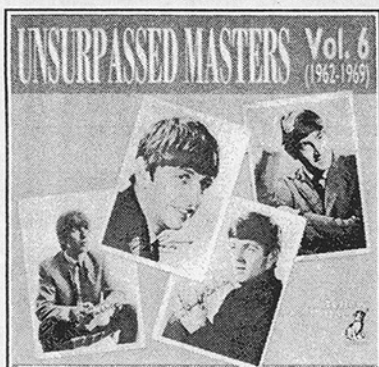
Wednesday: John wore a dark jacket over a black shirt

Thursday: John wore a short-sleeved baseball jersey over a black shirt

Friday: John wore a long-sleeve finely-striped light shirt



# BELMO'S BEATLEG NEWS 31



## REVIEW CITY!

### FULLFILLING THE FANTASIES

JOHN LENNON & YOKO ONO

Kornfyone Records, FTF-1000; b/w jacket with track listing and some recording information; generic Kornfyone labels.

#### SIDE A

Cleanup Time (Lennon) (4:48) [4:33] 13 Aug 80, unedited rhythm tracks, take 7 (cv)  
I'm Losing You (Lennon) (4:41) [4:05] 12 Aug 80, alternate take, with Cheap Trick?  
Beautiful Boy (Darling Boy) (Lennon) (4:17) [3:52] 12 Aug 80, unedited rough mix with alternate vocal

I'm Moving On (Ono) (2:37) [2:30] 12 Aug 80, alternate take, with Cheap Trick?

I'm Your Angel (Ono) (2:51) [2:43] rough mix with alternate vocal & count-in

Dear Yoko (Lennon) (3:46) [3:43] rehearsal, with chat; mono

#### SIDE B

I'm Stepping Out (Lennon) (4:01) [3:52] 6 Aug 80; rehearsal, with chat (2 segments); mono

Nobody Told Me (Lennon) (3:57) [3:50] 8 Aug 80, take 1, with chat & count-in; mono

Borrowed Time (Lennon) (1:43) [1:38] 8 Aug 80, acoustic guitar overdub w/chat (2 segments); mono

Borrowed Time (Lennon) (4:21) [4:09] 8 Aug 80, rough mix w/reference vocal & chat

I Don't Wanna Face It (Lennon) (3:12) [3:09] rough mix; mono

Walking On Thin Ice (Ono) (3:21) [3:16] rough mix with count-in, chat & riffs; mono

**In this issue:**  
Fullfilling The Fantasies  
Let It Be Sessions  
*The Lost Lennon Tapes*,  
Volume 21  
*The Lost Lennon Tapes*,  
Volume 22  
*The Lost Lennon Tapes*,  
Volume 23  
Nothing But Aging  
Original Decca Tapes  
'69 Rehearsals, Vol. 1  
'69 Rehearsals, Vol. 2  
'69 Rehearsals, Vol. 3  
Unsurpassed Masters,  
Volume 6  
Unsurpassed Masters,  
Volume 7  
Wings Over Switzerland

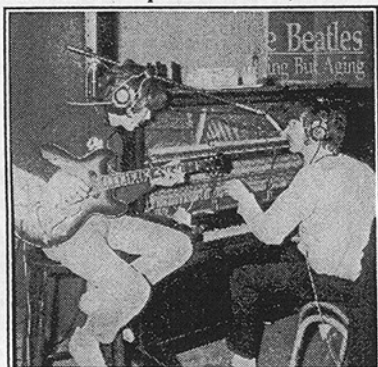


Belmo's Beatleg News Volume 5 Number 2 (whole number 31) is published by Storyteller Productions, P. O. Box 77513, Tucson, AZ, USA 85703. Alms for the poor! Alms for the poor! All material has been written by L.R.E. King unless otherwise noted, and is © by the respective writers/artists. You can reach L.R.E. at the above address, or Belmo at P.O. Box 160, Newport, KY 41071. Bootleg recordings such as those discussed in this publication are illegal, and neither the authors nor Storyteller Productions wish to encourage anyone to purchase, manufacture, distribute or sell such recordings. We also wish to emphasize that we cannot supply you with, nor advise you on how to locate, such recordings.

## COMMENTS

Very good to excellent stereo or mono, but not up to the quality of the *LLT* series. Not only is this a noisy pressing, but much of the material appears to have been lifted from equally noisy *LLT* transcription discs; *Cleanup Time* even has a skip in the tape. The most important item here, the take of *I'm Losing You* with (maybe) Cheap Trick, is too fast—only a couple of steps away from Alvin Sings Lennon. The timings in parentheses are the corrected timings, synched to the cv; the timings in bracket are the actual disc times, and you can see that *I'm Losing You* runs 15% fast.

Parts of this have definitely been played on *The Lost Lennon Tapes* and I would not be surprised to find out that most of this has appeared there. Working only from the cue sheets of years three and four: a rough mix of *Borrowed Time* was broadcast in episode 90-18, a rough mix of *I Don't Wanna Face It* in 91-20, the basic take 7 of *Cleanup Time* in 90-03, take 1 of



*Nobody Told Me* was in 90-05 and so on. If so, we may expect them in greatly superior sound quality somewhere down the line.

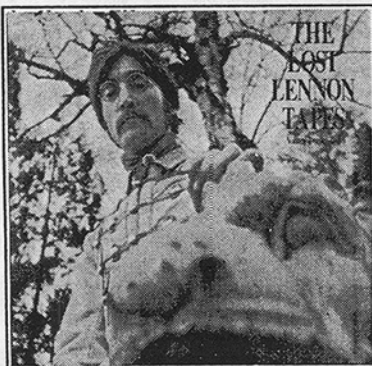
So, the big question: are these the Cheap Trick cuts or not? They are substantially different arrangements from the rest of the DF material, they sound right, they are authentic, and they are the correct titles. But the verdict must remain a "definite maybe" until we get some kind of confirmation. Now I'm wondering just how many takes J&Y did with Cheap Trick... If anyone out there actually gets a chance to ask someone in the band, let me know what they say.

Worth having for the (maybe) Cheap Trick cuts, if you can correct the speed and overlook the poor sound.

## LET IT BE SESSIONS

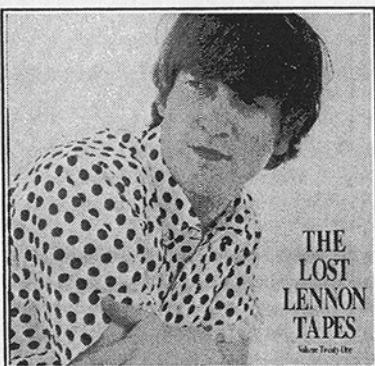
Compact Disc. Chapter One, 25144  
Total time: 49 minutes  
review by Jochim Jacobsen  
All Together On The Wireless Machine

(best quality), *Get Off*, *White Power* (**THE BLACK ALBUM**), *I've Got A Feeling* (**THE BLACK ALBUM**), *Two Of Us* (accents, from **THE REAL CASE**), *She Came In Through The Bathroom Window* (**THE BLACK ALBUM**), *No Pakistani* (**THE BLACK ALBUM**), *Don't Let Me Down*, *Mean Mr. Mustard*, *Maxwell's Silver Hammer* (**WONDERFUL PICTURE OF YOU**), *The Walk*,



*Across The Universe*, "New Song medley" (wrong titles, various sources), *Commonwealth* (**THE BLACK ALBUM**), *Rock 'N' Roll medley* (**THE BLACK ALBUM**), *One After 909*, *Let It Be*, *A Day In The Life* (acetate). COMMENTS: More crap from Chapter One. Nothing new except the clean version of *All Together*.

## THE LOST LENNON TAPES VOLUME TWENTY-ONE JOHN LENNON



Bag Records, 5093; full color jacket with track listing and recording information; custom labels.

## SIDE A

*Run For Your Life* (Lennon-McCartney) (1:18) 12 Oct 65, EMI; take 5, rough mix? [89]

*The Maharishi Song* (Lennon-Ono) (3:08) John w/Yoko, summer 68, Kenwood? acoustic [85]

*Julia* (Lennon-McCartney) (2:53) mid-68, Kenwood? acoustic [89]

*When A Boy Meets A Girl* (Lennon) (2:05) fall 70, acoustic take 1 [90]

*God* (Lennon) (2:14) Jul 70, acoustic #1 [85]

*Look At Me* (Lennon) (2:48) Oct 70, EMI; POB sessions, rough mix [88]

*Oh Yoko!* (Lennon) (4:34) summer 69? acoustic w/Yoko [92]

*How?* (Lennon) (4:28) late 70, piano demo [85]

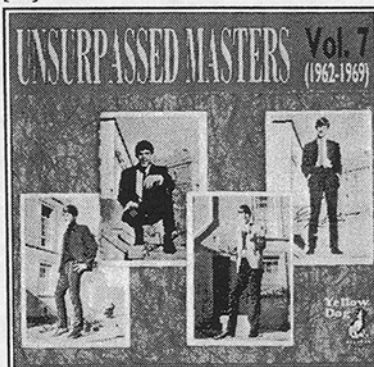
## SIDE B

*Imagine*, (Lennon) (2:54) Jun 71, Tittenhurst; **IMAGINE** sessions, solo piano, complete [87]

instrumental jam (0:38) Jun 71, Tittenhurst; **IMAGINE** sessions [87]

*How Do You Sleep?* (Lennon) (4:28) Jun 71, Tittenhurst; **IMAGINE** sessions, low-vocals rehearsal w/chat [87]

*Oh My Love* (Lennon) (2:07) Jun 71, Tittenhurst; **IMAGINE** sessions, rough mix [87]



*Imagine* (Lennon) (3:03) Jun-Jul 71, Tittenhurst; **IMAGINE** sessions, rough mix of cv [84]

*J.J.* (Lennon) (1:07) Sep 71, St. Regis Hotel, NYC; acoustic take 1 [84]

*Attica State* (Lennon) (3:31) 12 Nov 71, NYC; acoustic demo take 2 w/false start [84]

*Woman Is The Nigger Of The World* (Lennon-Ono) (5:32) Mar 72, STINYC sessions; rough mix w/count-in [83]

## THE LOST LENNON TAPES VOLUME TWENTY-TWO JOHN LENNON

Bag Records, 5094; full color jacket with track listing and recording information; custom labels.

## SIDE A

*Sweet Little Sixteen* (Berry) (3:59) fall 73, LA; R'N'R sessions; rough mix w/alternate vocals [91]



Bless You (Lennon) (13 Jul 74, NYC; WAB rehearsals, rehearsal take 1, unedited, w/count-in [91])

Many Rivers To Cross (Cliff) (2:58) mid-late '70s, Dakota; electric w/rhythm box [86]

Cookin' (In The Kitchen Of Love) (Lennon) (2:30) early '76, Dakota; piano [86]

My Life (Lennon) (3:12) late '70s, Dakota; piano, take 1 [83]

I Watch Your Face (Lennon) late '70s, Dakota; acoustic [83]

#### SIDE B

Serve Yourself (Lennon) (6:07) spring 80, Dakota; piano "well" version #2 [86]

The Worst Is Over (Lennon) (2:15) early 80, Dakota; acoustic take 1 w/rhythm box [90]

Watching The Wheels (Lennon) (2:48) 80, Dakota? electric blues version [84]

Beautiful Boy (Darling Boy) (Lennon) (11:27) spring 80, Dakota? electric w/rhythm box [90]

### THE LOST LENNON TAPES VOLUME TWENTY-THREE

JOHN LENNON

Bag Records, 5095; full color jacket with track listing and recording information; custom labels.

#### SIDE A

I Don't Wanna Face It (Lennon) (1:41) late '70s, Dakota; acoustic #1 [83]

"Club Dakota ("J-9") medley" (Lennon) (5:07) spring 80, Dakota? electric w/rhythm box [87]

Real Love (Lennon) (2:43) fall 80, Dakota; acoustic take 5 [91]

Beautiful Boy (Darling Boy) (Lennon) (4:01) Jun-Jul 80, Bermuda; acoustic, Fritz & Heinz take 2 w/bongos [89]

Cleanup Time (Lennon) (7:56) 13 Aug 80, DF sessions, take 1 w/Magic Mirror [86]

#### SIDE B

I'm Stepping Out (Lennon) (4:41) 6 Aug 80, NYC; DF sessions, take 2 [97]

Beautiful Boy (Darling Boy) (Lennon) (3:54) fall 80, DF sessions, unedited rough mix [83]

Watching The Wheels (Lennon) (3:30) Just what the heck is this? At first listen, it appears to be just what it ought to be—from episode 84, a fall 80, DF sessions, rough mix w/reference vocals and count-in. But while it is 99% identical, there are two differences. First, the count-in is not the same, and the one here has a musical noise (harp? piano strings?) between the end of

the count-in and the start of the song. This exists nowhere else that I have been able to find. Second, this version ends cleanly with a final drum beat. The *LLT* broadcast version did not—it faded, as does the commercial release. If these are edits by the bootlegger, they are very well done. If not, then what is it? Most peculiar, Mama.

Dear Yoko (Lennon) (2:26) fall 80, DF sessions, rough mix w/reference vocal and overdubs [86]

Cleanup Time (Lennon) (4:24) 13 Aug 80, DF sessions, unedited rough mix w/reference vocal [89]

You Saved My Soul / "Pop Is The Name Of The Game" / Serve Yourself (Lennon) (2:36) 14 Nov 80, Dakota; electric take 2 [86]

Illusions (Lennon) (2:41) a new acoustic song; not from the radio series; information not available (might be from summer 80, at a guess)

#### COMMENTS

Original material varies; except as noted, all cuts taken from the radio series, *The Lost Lennon Tapes*. Excellent mono or stereo unless noted otherwise.

### NOTHING BUT AGING

#### THE BEATLES

Vigotone Records, VT-LP 68; full color jacket with track listing and recording information; custom labels; on colored vinyl, with an insert translating the Italian narration of the Rishikesh tape.

#### SIDE A

A Day In The Life (Lennon-McCartney) (4:17) 19/20 Jan 67, EMI; take 6, from ACETATES

She Can Talk To Me (Lennon) (0:45) an early piano demo of Hey Bulldog; from *The Lost Lennon Tapes* [91-26]

Sour Milk Sea (Harrison) (3:29) late May 68, Kinfauns; from UNSURPASSED DEMOS

I'm So Tired (Lennon-McCartney) (1:48) 8 Oct 68, EMI; take 14, isolated tracks (7 & 8?)

Ob-La-Di, Ob-La-Da (Lennon-McCartney) (2:53) late May 68, Kinfauns; from UNSURPASSED DEMOS

While My Guitar Gently Weeps (Harrison) (2:31) late May 68, Kinfauns; from UNSURPASSED DEMOS; notable not only for the extra verse but also different lyrics: "The problems you sew are the troubles you're reaping."

Strawberry Fields Forever (Lennon-McCartney) (3:45) Nov 66, Kenwood; arranging demo; from *The Lost Lennon Tapes* [91-27?]

Strawberry Fields Forever (Lennon-McCartney) (1:56) Nov 66, Kenwood; arranging demo with mellotron overdubs; from *The Lost Lennon Tapes* [91-27?]

#### SIDE B

Something (Harrison) (3:19) 25 Feb 69, EMI; demo take 1; from ACETATES

Cry Baby Cry (Lennon-McCartney) (0:47) early 68, Kenwood; piano demo fragment #1, from *The Lost Lennon Tapes* [91-26]

Cry Baby Cry (Lennon-McCartney) (0:47) early 68, Kenwood; piano demo fragment #2, from *The Lost Lennon Tapes* [91-26]

Cry Baby Cry (Lennon-McCartney) (0:41) early 68, Kenwood; piano demo fragment #3, from *The Lost Lennon Tapes* [91-26]; includes an unused bridge

Cry Baby Cry (Lennon-McCartney) (0:51) early 68, Kenwood; electric guitar demo fragment #4, from *The Lost Lennon Tapes* [91-26]; absolutely horrible

Jubilee (Junk) (McCartney) (2:23) late May 68, Kinfauns; from UNSURPASSED DEMOS

Happiness Is A Warm Gun (Lennon-McCartney) (2:45) 25 Sep 68, EMI; overdubs onto take 65

Circles (Harrison) (2:12) late May 68, Kinfauns; from UNSURPASSED DEMOS

The Rishikesh tape from Italian television (8:37): The Saints (trad.), You Are My Sunshine (Davis-Mitchell), Jingle Bells (trad.), She'll Be Comin' 'Round The Mountain (trad.), instrumental, Blowin' In The Wind (Dylan), Hare Krishna mantra (trad.), Catch The Wind (Leitch)

We Can Work It Out (Lennon-McCartney) (0:51) Paul, early 65, acoustic home demo fragment, from *The Lost Lennon Tapes* [45]

#### COMMENTS

Very good to excellent mono, unless noted otherwise. A collection of *LLT* broadcasts, material lifted from recent Yellow Dog CDs and stuff that has been floating around among collectors for the last year or so. There is supposed to be a lot more of the White Album isolated track material in the wings. We shall see.

### THE ORIGINAL DECCA TAPES & CAVERN CLUB REHEARSALS 1962

#### THE SILVER BEATLES

Compact disc. Yellow Dog, YD 011  
1 Jan 62, Decca audition

Like Dreamers Do (Lennon-McCartney) (2:28)

Money (That's What I Want) (Bradford-Gordy) (2:16)

Till There Was You (Willson) (2:51)

The Sheik Of Araby (Snyder-Wheeler-Smith) (1:36)

To Know Her Is To Love Her (Spector) (2:28)

Take Good Care Of My Baby (Goffin-King) (2:20)

Memphis (Berry) (2:14)

Sure To Fall (In Love With You) (Perkins-Clawch-Cantrell) (1:56)

Hello Little Girl (Lennon-McCartney) (1:34)

Three Cool Cats (Leiber-Stoller) (2:17)

Crying, Waiting, Hoping (Holly) (1:56)

Love Of The Loved (Lennon-McCartney) (1:46)

September In The Rain (Warren) (1:49)

Besame Mucho (Valazquez-Skylar) (2:33)

Searchin' (Leiber-Stoller) (2:56)  
rehearsals, exact date unknown (c. 61-2)

I Saw Her Standing There (Lennon-McCartney) (3:10)

One After 909 (Lennon-McCartney) (3:12)

One After 909 (Lennon-McCartney) (3:17)

Catwalk (Lennon-McCartney) (1:23)

Catwalk (Lennon-McCartney) (1:24)

#### COMMENTS

Very good to excellent mono. The Decca audition, from tape source, sounds terrific, but I'm still keeping my copy of the LP for its classic liner notes. For discussion of the so-called "Cavern" rehearsals, see *BBN* #24 (V3N6).

### '69 REHEARSALS, VOL. 1

#### THE BEATLES

Compact disc. Blue Kangaroo, BK 6901  
Total time: 60:12

**Get Back**, Apple Studios, from slates 323 & 325. Like all of the pieces on this CD, this is a large, unbroken chunk of rehearsal/recording—something we have gotten precious little of over the years. From the presence of Billy Preston and the high slate numbers, all of this disc's material came from Apple sessions. The piece contains one take of **Get Back**, plus lots of partial run-throughs, chat and riffs. Paul recites, "There you are, Eddie, you dog," which is probably a reference to **There You Go, Eddie**. There is also a medley of **Get Back**/**Maybelline**/**Brown-Eyed Handsome Man**, and **Short Fat Fanny** with John (who

seems to have had a cold) singing. Parts of slate 323 have appeared previously on **SINGING THE BLUES**.

**Get Back**, Apple Studios, from slates 305 and 307. More rehearsing and one full take. Paul jokes about how, in Sweden, Jimmy Nichol used to eye the girls from onstage, so they would catch him off guard by using a short count-in.

**Get Back**, Apple Studios, from slates 306 and 308. One take, plus the usual rehearsing. Paul half-sings one line of **I'll Get You**.

**I've Got A Feeling**, Apple Studios, no slates. Starts with the end of **Dig A Pony**, and so may date from 24 Jan. Two takes, lots of rehearsing including a short but energetic "Beep Beep" jam built around the last three chords of **I've Got A Feeling**. John said, "I had a dream this afternoon," so this material probably fits in with that on **I HAD A DREAM**.

**Octopus's Garden**, Apple Studios, from slate 358. Ringo played his song for the camera and George, and George helped him write the "I'd ask my friends" part of the melody. Very interesting. Bits of this have appeared in **Let It Be** and **GET BACK JOURNALS**. This may have been just after a lunch break, as John wandered in and began to play the drums. He also ad-libbed, "A Little Piece of Leather" (one line) to Ringo's tune, and talked more about dreams. Yoko, Linda, Heather and George Martin were also present. This is probably not mentioned by Lewisohn because it was not part of a proper session, and therefore not logged or board recorded.

### '69 REHEARSALS, VOL. 2

#### THE BEATLES

Compact disc. Blue Kangaroo, BK 6902  
Total time: 58:51

**Two Of Us**, 31 Jan 69, Apple Studio performances, takes 10, 11 and 12. Take 10 was one verse long, due to tuning problems. John sang, "If you're ever in a jam, here I am. If you're ever in a shit, grab my tit." Take 11 was complete, with a big "Oh yeah!" ending, and a brief jam of "Honey Baby Mine." Take 12 was also complete.

**The Long And Winding Road**, 31 Jan 69, Apple Studio performances, takes 13-19 (bits and pieces). The first take was announced as both 13 and 14, so things were confused right from the start. Several fragments follow, some with take numbers, up until take 19 which is complete. During one interlude, Paul played a piano riff very reminiscent of the intro to **You Gave Me The Answer**. Only part (about 12 seconds)

of the **Lady Madonna** jam is present.

**Let It Be**, 31 Jan 69, Apple Studio performances, takes 20-27B. Takes 20 through 26 are fragments only, with assorted false starts, chat and riffs. The last two takes, 27A and 27B, are complete. Before it's cut off, take 25 has a nice moment as Paul sings, "When I find myself in times of heartache, Brother Malcolm comes to me."

Rehearsing John's songs, early Jan 69, Twickenham, slate 127. After laboring over **Across The Universe** for a while, Paul recited the '66 tour song titles from his bass. John launched into **Rock And Roll Music**, followed by Lucille, then back to **Across The Universe**. The song just wasn't happening, so John lead the band into **Gone, Gone, Gone**. After a good **Dig A Pony**, and John asked for a fast one and Paul suggested **One After 909**. After a couple of run-throughs, including a brief jam on the riff from **What'd I Say** and one on another riff that never got going, they began **Don't Let Me Down**. Parts of this material have appeared before.

### '69 REHEARSALS, VOL. 3

#### THE BEATLES

Compact disc. Blue Kangaroo, BK 6903  
Total time: 59:12

**Don't Let Me Down**, early Jan 69, Twickenham, from slate 80. Probably from the third day of rehearsals, judging from the low slate number. The group spent a lot of time arranging and rehearsing, and Paul suggested an interesting backing vocal treatment which was later abandoned.

**Don't Let Me Down**, early Jan 69, Twickenham, from slate 81. The rehearsals continued. John imitated Bob Dylan during one run-through.

**Oh! Darling**, early Jan 69, Twickenham, no slate number. The piano intro to **You Gave Me The Answer** was here too, as Paul played one line of **Let It Be**. Maxwell's **Silver Hammer** was also rehearsed.

**A Shot Of Rhythm And Blues**, Jan 69, Twickenham, slate 63. Probably from the second day of rehearsals.

Paul at the piano, 27 Jan 69, Apple. Maybe everyone was out to lunch while Paul performed, for the camera, **Back Seat Of My Car**, and a few riffs of **Lady Madonna**. He followed up with several different treatments of **It's Just For You**, which make it almost certain that this is a McCartney original, and then a short improvisation of "Clear As A Bell." After **Hello Dolly**, it seems that everyone returned (there is no obvious edit). The band ran through **Oh!**



Darling, after which John made the announcement about being "free at last." They started *Get Back*, and the tape fades.

"Once Upon A Time" (One After 909), 29 Jan 69, Apple. At last we can date it! Listening carefully, we can hear a piece of the *I Want You* (She's So Heavy) guitar riff used here; afterward, Paul said, "Let's do One After 909." The 29th was the only Apple session (Billy Preston is present) at which both songs were played, and this little improv seems to have come between them. Hey, presto!

#### COMMENTS

The Beatles as nature intended? No, not quite, but certainly closer than anything else we've had. Even if the material is a tad on the dull side, it's good to have it in large chunks so that we can see better how it all fits together. This format also enables us to better date the material.

### UNSURPASSED MASTERS

#### VOLUME SIX

##### THE BEATLES

Compact disc. Yellow Dog, YD 012

*There's A Place* (2:04) 11 Feb 63, EMI; take 1; previously available on *HOLD ME TIGHT* (CD), where it had no take number; note: this is not the same take as on the *SESSIONS* (Condor) CD, which is take 4.

*I Saw Her Standing There* (2:53) 11 Feb 63, EMI; take 2; previously available on *ULTRA RARE TRAX VOL. 1* (CD).

☛ *I Saw Her Standing There* (0:23) 11 Feb 63, EMI; take 3, edit piece; new.

☛ *From Me To You* (0:03) 5 Mar 63, EMI; take 6, false start; new.

☛ *From Me To You* (1:57) 5 Mar 63, EMI; take 7; new.

☛ *Thank You Girl* (1:54) 5 Mar 63, EMI; take 1; new.

☛ *Don't Bother Me* (2:31) 11 Sep 63, EMI; take 10; new.

*A Hard Day's Night* (2:35) 16 Apr 64, EMI; take 3; previously available on *ULTRA RARE TRAX VOL. 2* (CD), where it had no take number.

☛ *I'm A Loser* (0:02) 14 Aug 64, EMI; take 1, false start; new.

☛ *I'm A Loser* (2:08) 14 Aug 64, EMI; take 2; new.

*She's A Woman* (3:07) 8 Oct 64, EMI; take 2, w/false start; previously available on *ULTRA RARE TRAX VOL. 1* (CD).

*If You've Got Trouble* (2:22) 18 Feb 65, EMI; take 1; previously available on *SESSIONS*.

☛ *Help!* (0:09) 13 Apr 65, EMI; take 8;

false start; new.

☛ *Help!* (2:20) 13 Apr 65, EMI; take 12; overdubs onto take 9; rough mix of cv; previously available on *SERGEANT PEPPER'S LONELY HEARTS CLUBS BAND* radio special, but in lesser condition; new in this form.

☛ *Here, There and Everywhere* (2:05) "monitor mix;" it's impossible to say when this might have been recorded, off the monitor, but it is authentic.

☛ *I Am The Walrus* (1:50) 5 Sep 67, EMI; take 7, breakdown? "monitor mix;" an authentic studio performance; it may indeed be take 7, but there is no engineer's voice to confirm it. In fact, listening very carefully, I think I hear someone say "Number nine" at the start; at the end, I think I hear someone say, "Take t—" which ought to be "Take ten." Is this then take 9? If so, what was the take on *UM2*? A close examination revealed no helpful clues, but it did indicate that *UM2* was also a "monitor mix," presumably from the same tape. Perhaps future releases will clear this up.

*Ob-La-Di, Ob-La-Da* (2:37) 3/4/5 Jul 68, EMI; take 5; *SESSIONS* remix, apparently for the cancelled 45; it fades before the introduction of *Christmas Time (Is Here Again)*; previously available on *DIG IT!* (CD) in stereo, so why is it mono here?

☛ *Hey Jude* (5:10) 30 Jul 68; take 9; includes a bit (0:17) of what might be the end of take 8; take 9 was previously available on *NOT GUILTY* (CD), but with worse sound; new in this form.

*Not Guilty* (3:20) 8/9/12 Aug 68, EMI; *SESSIONS* remix, previously available on *SESSIONS*.

*Let It Be* (3:46) After extensive listening, I can detect no differences between this and the 45 version on *PAST MASTERS 2*, except for inferior sound; have I missed something? Previously available on *SOMETHING TO HIDE* (CD).

*Because* (2:14) 1/4 Aug 69, EMI; vocals only; previously available on *NOT GUILTY* (CD).

*Mailman Bring Me No More Blues* (1:49) 29 Jan 69, Apple; *SESSIONS* remix, previously available on *SESSIONS*.

*What's The New Mary Jane* (6:11) 14 Aug 68, EMI; take 4; *SESSIONS* remix, previously available on *SESSIONS*.

### UNSURPASSED MASTERS

#### VOLUME SEVEN

##### THE BEATLES

Compact disc. Yellow Dog, YD 013

*Do You Want To Know A Secret*

(2:03) 11 Feb 63, EMI; take 7; previously available on *NOT FOR SALE* (CD) and *BACK-TRACK*. Despite what I wrote in *Fixing A Hole*, take 6 has not been bootlegged. Take 7 is mono, contains backing vocals in the first verse, hand claps during the middle eight, plays out and has after-song chat. Take 8 (available on *HOLD ME TIGHT* CD) is mono, has pre-song chat, no backing vocals in the first verse, drum sticks in the middle eight, and fades. Both takes 7 and 8 are overdubs on take 6.

*Misery* (1:07) 11 Feb 63, EMI; take 1; previously available on *ULTRA RARE TRAX VOL. 2* (CD).

*One After 909* (2:58) 5 Mar 63, EMI; mono; *SESSIONS* edit of takes 4 & 5, previously available on *SESSIONS*. The edit comes in the middle of the guitar solo, at about 2:09.

☛ *Hold Me Tight* (0:06) 12 Sep 63, EMI; take 25, false start; overdubbing hand claps and backing vocals onto take 24; new.

☛ *Hold Me Tight* (2:33) 12 Sep 63, EMI; take 26; overdubbing hand claps and backing vocals onto take 24; previously available on *HOLD ME TIGHT* (CD), but without chat and in slightly worse sound. Lewisohn reports that the cv was an edit of takes 26 and 29. Presumably takes 27-29 were further overdubs, but extensive listening revealed no edit. New in this form.

*Can't Buy Me Love* (2:12) 29 Jan 64, Paris; take 2? This is the early, alternate take which was previously available on *ULTRA RARE TRAX VOL. 2*. I had always assumed that, based on Lewisohn's description, it was take 1. On rereading, it could be take 2 but, since there is no producer's announcement, there's no way to be certain.

☛ *Can't Buy Me Love* (0:35) 29 Jan 64, Paris; take 3, false start; the performance is tighter and the answering vocals are gone at this point; new.

☛ *I'm A Loser* (2:31) 14 Aug 64, EMI; take 3; closer to the released version, but Paul's backing vocals are quite different; new.

☛ *I Feel Fine* (2:18) 18 Oct 64, EMI; take 5. Takes 6 and 9 (labelled take 7, but actually a rough mix of the cv) appeared on *HOLD ME TIGHT* (CD) and *UM2*. Take 6 was rhythm tracks only, as we would expect from Lewisohn's remarks that no vocals were added until take 9, so it's surprising to hear a rough, incomplete Lennon reference vocal in take 5; new.

☛ *Yes It Is* (2:43) 16 Feb 65, EMI; take 14, rough mix of cv; preceded by a nice bit where John sings a bit of the song to just organ; take 14 itself was previously avail-

able on **HOLD ME TIGHT** (CD); new in this form.

**Norwegian Wood** (2:15) 21 Oct 65, EMI; take 4, with 2 false starts; previously available on **ULTRA RARE TRAX VOL. 2** (CD).

**Penny Lane** (2:51) 17 Jan 67, EMI; take 9, rm 9; previously available on **ULTRA RARE TRAX VOL. 1** (CD).

**Lady Madonna** (2:11) 3/6 Feb 68, EMI; take 4 w/overdubs; previously available on both **NOT GUILTY** (CD) and **NOT FOR SALE** (CD). While very similar to that on **ABBEY ROAD 1983** (CD), there are a few differences. This version lacks pre-song chat and count-in, includes the full play-out ending, lacks backing vocals on "see how they run," may have only one piano, and the mix is clearly divided into right, center and left (with the overdubs appearing to be center). The AR version includes some pre-song chat and a count-in, includes backing vocals on "see how they run," has two obvious pianos, and fades early; for now, I'm calling it take 5 w/overdubs. This analysis should supercede everything I've written to date. Discussion?

**Ob-La-Di, Ob-La-Da** (2:43) 3/4/5 Jul 68, EMI; take 5; rough mix w/playout and studio chat; previously available on **ULTRA RARE TRAX VOL. 3** (CD).

**Not Guilty** (4:22) 8/9/12 Aug 68, EMI; rough mix, previously available on **NOT GUILTY** (CD).

**Revolution** (3:17) 10 Jul 68, EMI; take 13; basic take for cv, but lacking overdubs (noticeably piano); opening has been edited on from the cv (? what's that announcer's voice doing there?); first appeared in episode 16 of *The Lost Lennon Tapes*; another edit is available on **THE LOST LENNON TAPES, VOL. 4** (LP).

**While My Guitar Gently Weeps** (2:27) 25 Jul 68, EMI; take 1, original mix, previously available on **ABBEY ROAD SHOW 1983** (CD); George's remark, "Let's hear that back" is missing.

**Come And Get It** (2:28) 24 Jul 69, EMI; demo, **SESSIONS** mix, previously available on **SESSIONS**.

☛ **"Beatle speech"** (15:38) 8 Nov 65, EMI; clowning around while trying to record backing vocals for **Think For Yourself**. Knowing that material was needed for the '65 Christmas disc, George Martin left the tape running between takes. The Beatles, aware that he was doing this, performed. Ultimately, none of it was used—and with good reason; the funniest bits are quite wicked. A copy of the tape was eventually given to the producers of *Yellow Subma-*

*rine*, and one brief acapella bit appeared in the film. Includes many rehearsals and some playback of the rhythm tracks over the studio monitor (mostly edited out). Worth the price of admission.

#### COMMENTS

A mixed bag; some of the new material is very good, although all of it is welcome; the old material has been out before, but may be of value for anyone who might have missed the Condor CDs.

### WINGS OVER SWITZERLAND

**PAUL MCCARTNEY & WINGS**

2 compact discs. Mistral, 9110/9111

DISC ONE (45:44)

**Bip Bop** (P. McCartney-L. McCartney), **Smile Away** (P. McCartney-L. McCartney), **Mumbo** (P. McCartney-L. McCartney), **Give Ireland Back To The Irish** (McCartney), **1882** (McCartney), **I Would Only Smile** (Laine), **Blue Moon Of Kentucky** (Monroe), **The Mess** (McCartney), **Best Friend** (McCartney), **Soily** (McCartney)

DISC TWO (47:00)

**I Am Your Singer** (P. McCartney-L. McCartney), **Say You Don't Mind** (Laine), **Henry's Blue** (McCullough), **Seaside Woman** (L. McCartney), **Wild Life** (P. McCartney-L. McCartney), **My Love** (McCartney), **Mary Had A Little Lamb** (P. McCartney-L. McCartney), **Maybe I'm Amazed** (McCartney), **Hi, Hi, Hi** (McCartney), **Long Tall Sally** (Johnson-Penniman-Blackwell)

#### COMMENTS

Recorded 22 Jul 72, at the Montreux Pavilion, Montreux, Switzerland. A very good mono audience tape. This tape has been out before, both in fragments and as a 2-disc set, but this is obviously the way to have it. The best document available of Wings' summer '72 Euro tour.

### HEARD OF BUT NOT SEEN

A Japanese CD of White Album mono mixes.

**SOUTHEND SURPRISE**, (Westcliffe SG 521/2), a 2-LP set of Paul's 19 Jul 91 gig at Cliff's Pavillion; includes Adrian Mitchell's poems. Mitch Darling in *Beatlefan* calls it "quite listenable."

**THE LONG AND WINDING ROAD** Kornifone, SK001 A-F, SL87041 A/B, 4-LP set. A reissue of the 3-LP Stockholm set plus Knebworth.

**VENUS AND MARS OUTTAKES ARE ALRIGHT TONIGHT VOL. 1**, No

Fig, NP1906-1, and **VOL. 2**, No Fig, NP1906-2. Said to have such poor sound that it might be from either tape or disc source.

### SAVE YOUR MONEY

**WEDDING ALBUM**, College Experimental Sound Project, BC1000. Yes, again. The same label has reportedly issued **WONDERWALL MUSIC / ELECTRONIC SOUND** and **TWO VIRGINS/LIFE WITH THE LIONS**. Be still my heart.

**A PARLOPHONE REHEARSAL SESSION**, Adam VIII Ltd., CD 49-011. A reissue of the 10-inch, plus the *Around The Beatles* session (from vinyl) and miscellaneous junk.

**THE ULTIMATE UNRELEASED COLLECTION VOLS 1-2**, Adam VIII Ltd., CD 49-012-13. Reissues of previously-available songs for which there were no commercial releases.

**VENUS AND MARS BASIC TRAX**, Adam VIII Ltd., CD 49-016. The previously-available **VENUS & MARS** material, mostly from vinyl, plus an assortment of non-Beatles items.

**LIVE AT ATLANTA WHISKEY FLAT 65 AND WASHINGTON DC 64**, Adam VIII Ltd., CD 49-017.

**BLACK AND WHITE ALBUM**, Adam VIII Ltd., CD 49-018.

**1967**, Adam VIII Ltd., CD 49-019. A reissue from vinyl plus other previously-available stuff.

**TRAVELING WILBURYS VOL. FOUR AND A HALF**, Adam VIII Ltd., CD 49-021.

**COMPLETE APPLE TRAX VOLS 1-6**, Adam VIII Ltd., CD 49-022-27. Previously-available **GET BACK** material from various sources.

**ROOTS**, Adam VIII Ltd., CD 49-028. A copy from vinyl, plus related and previously-available material from *The Lost Lennon Tapes*.

**VANCOUVER/CHICAGO 64**, Adam VIII Ltd., CD 49-031. Vancouver and the Hollywood Bowl. RIP OFF!

**NOT FOR SALE**, Adam VIII Ltd., CD 49-032. Material copied from various Condor CDs.

**NO. 3 ABBEY ROAD NW8**, Adam VIII Ltd., CD 49-033. A reissue from vinyl plus other previously-available stuff.

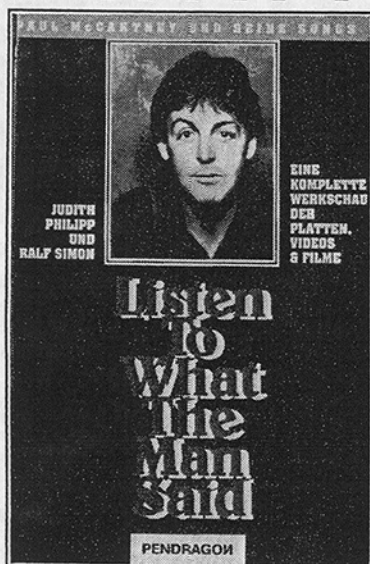
**THE LOST BEEBS**, Adam VIII Ltd., CD 49-034. A reissue from vinyl plus other previously-available stuff.

**THE SONGS THE BEATLES GAVE AWAY**, Adam VIII Ltd., CD 49-



035 (4 disc set). Your worst nightmares come true.

# PRINT



## BLACKBIRD

THE LIFE AND TIMES OF PAUL McCARTNEY

Geoffrey Giuliano

New York: Dutton, 1991

There's nothing wrong with writing a critical biography which examines the subject's life and contributions in the perspective of his times. In a well-written book, this approach is considered and consistent. To judge another person, though, one must have some standards of his own—and this book displays none. It reads as if it had been written in a round robin by two different people, one of whom loves Paul and the other detests him. The tone wavers back and forth until you're quite dizzy trying to figure out where Giuliano stands. And for that reason, if for no other, it's basically worthless as an appraisal of Paul McCartney.

That's too bad, really, because the bones are here for what might have been the first comprehensive biography. Of special interest is plenty of new behind-the-scenes information on the Wings era. Unfortunately, a lot of this seems to have come from JoJo Laine, and her objectivity, and perhaps her accuracy and honesty as well, is suspect. She does not come off as anyone I would care to know or, for that matter, trust.

The book could have benefitted greatly from a good editing by a knowledgeable hand. And whatever proof reader at Dutton passed "alright" deserves to be sent back to kindergarten. All right? But, why bother?

The publisher is probably going to be totally indifferent to any serious criticism because (a) it's unlikely they took this book seriously in the first place and (b) it will always be written off as another rabid Beatle fan protecting his idol. The sad truth is that superficial, attack biographies sell well and we have to live with that.

## LISTEN TO WHAT THE MAN SAID

PAUL McCARTNEY AND HIS SONGS

Judith Philipp and Ralf Simon

Germany: Pendragon, 1991

ISBN 3-923306-80-6

The book examines in detail every track released by Paul McCartney. Organized chronologically, it also contains a discography, filmography and the most accurate chronology to date. It does not include bootlegs or promotional videos, however. I wish I could discuss the book more fully, but one of us is at a disadvantage because the text is entirely in German. Should it ever get translated, it would be a useful addition to my bookshelf.

# NEWS

## UNFINISHED MUSIC NO. 2

### FINISHED AT LAST

*Unfinished Music No. 2* is being printed as you read this. The book details Year Two of *The Lost Lennon Tapes* radio series, and includes cumulative indexes. It should be available in early March, and we are taking orders now; see the form elsewhere in this issue.

Hey, we here at Storyteller's massive new multi-million dollar international headquarters building are excited. Next up is *Meet The Beatlegs*, due out later this spring (more details next issue). That will be followed by *Unfinished Music No. 3* in the summer, *What Goes On*, the third discography, in the fall, and *Unfinished Music No. 4* in the winter. It says here. Also in the works are a complete guide to Beatles bootleg CDs by Doug Sulpy. *It's All Too Much* has been delayed until 1993, after the publication of Mark Lewisohn's *Chronicles*; first, to see if it's needed and, second, to make sure the information is as complete and accurate as possible.

## THE LATE L.R.E. KING

This time, we have a good excuse for being late. We were all set to go with just the LP reviews, when we had to scramble to get the Yellow Dog titles. Just after we were set to go, again, we had to wait for the Blue

Kangaroo stuff. We wanted to be as up-to-date as possible.

No Christmas bonus this time. Sorry, but 1991 was a bad year—as I'm sure I don't have to remind you, judging from the many letters I've gotten. In fact, to enable the Storyteller Experience to continue, I am now in grad school full time so that I may be more employable in 1993. I'm telling you this so that you'll understand why I may be even longer in answering your letters and—though I sincerely hope not—in getting *Belmo's* out. You can help by spreading the word and encouraging your local stores and collector friends to subscribe and buy the books.

You might also register to vote, if you have not already, and consider carefully the choices in the upcoming Presidential elections. Then vote with a vengeance!

You can now reach me on Prodigy at TFWK80D. Please do not expect long, complicated replies as the e-mail format makes them very difficult to compose. Quick questions and comments are always welcome, however, and might add some spice to the typically dull Beatles bulletin board.

## HARI'S ON TOUR IN A NUTSHELL

*The gigs:*

1 Dec, Yokohama  
2/3 Dec, Osaka  
5 Dec, Nagoya  
6 Dec, Hiroshima  
9 Dec, Fukuoka  
11/12/13 Dec, Osaka  
14/15/17 Dec, Tokyo

*The band:*

George Harrison (vocals, guitar)  
Eric Clapton (vocals, guitar)  
Nathan East (bass, vocals)  
Steve Ferrone (drums)  
Chuck Leavell (keyboards)  
Greg Phillinganes (keyboards, vocals)  
Ray Cooper (percussion)  
Andy Fairweather Low (guitar)  
Katie Kisson (backing vocals)  
Tessa Niles (backing vocals)

*The material:*

I Want to Tell You  
Old Brown Shoe  
Taxman  
Give Me Love  
If I Needed Someone  
Something  
Fish on the Sand  
Love Comes to Everyone  
What Is Life  
Dark Horse  
Piggies  
Pretending [Clapton]

Old Love [Clapton]  
 Badge [Clapton]  
 Tonight [Clapton]  
 Got My Mind Set on You  
 Cloud Nine  
 Here Comes the Sun  
 My Sweet Lord  
 All Those Years Ago  
 Cheer Down  
 Devil's Radio  
 Isn't It a Pity  
 [encore]  
 While My Guitar Gently Weeps  
 Roll Over Beethoven

#### Q & A:

- Why did he decide to tour? To stop smoking, he said. Well, he did.
- How does he sound? Not bad. His interaction with the audience is minimal, however.
- What about lyric changes? Well, there are some new lyrics to some old favorites, but nothing along the lines of the **DARK HORSE** tour.
- Did the material vary? Yes. According to reports, both **Love Comes To Everyone** and **Fish On The Sand** were both dropped from later shows.
- What about US appearances? George is playing coy, saying that he may do some "mini tours." Clapton's band has been saying no, but the rumor is that a few dates next spring have already been booked. The problem seems to be one of availability of the band.
- Were the shows taped? Are you kidding? I know of amateur audio tapes of the first and last four shows in circulation. I assume that all were audio and video taped and will surface soon. No professional recordings have yet been reported, though.
- According to reports, George did not play on Clapton's songs (notably **Badge**), and Clapton did not play on some of George's songs.

#### THE KINFAUNS DEMOS

From someone who would prefer to remain anonymous comes what is said to be the correct order of the Kinfauns demos on Westwood One's tape (although this may not be the original order): **Cry Baby Cry**, **Child of Nature**, **The Continuing Story of Bungalow Bill**, **I'm So Tired**, **Yer Blues**, **Everybody's Got Something To Hide Except Me and My Monkey**, **What's the New Mary Jane**, **Revolution**, **While My Guitar Gently Weeps**, **Circles**, **Sour Milk Sea**, **Not Guilty**, **Piggies**, **Julia**, **Blackbird**, **Rocky Raccoon**, **Back in the USSR**, **Honey Pie**, **Mother Nature's Son**, **Ob-La-Di, Ob-La-Da**, **Junk**, **Dear Prudence** and **Sexy**

#### Sadie. John, George, Paul and John again. YELLOW DOG NEWS

Yellow Dog CD-010 is reported to be a live Dylan piece from '62.

I've no idea when this is due to be released, but here is what I am reliably informed we may expect:

**GET BACK AND 22 OTHER SONGS**, Yellow Dog CD, YD 014. **One After 909**, **Rocker**, **Save The Last Dance For Me**, **Don't Let Me Down**, **Dig A Pony**, **I've Got A Feeling**, **Get Back**, **For You Blue**, **Teddy Boy**, **Two Of Us**, **Maggie Mae**, **Dig It**, **Let It Be**, **The Long And Winding Road**, **Get Back**, session jam (parts 1 & 2), **I Lost My Little Girl**, **Take This Hammer**, **School Day/Hall Hail Rock And Roll**, **Roll Over Beethoven/Good Rocking Tonight**, **Forty Days**, **Too Bad About Sorrows**, **Maggie Mae/I Fancy Me Chances**.

#### THE NEVERENDING STORY

Apple is suing Sony over their recent awful reissues of the Star-Club tapes. What this means to us, I think, is that if Apple finally gets them taken off the market, then the chances that we will ever hear the complete, unedited tapes in a legitimate release begin to approach zero.

#### RUMORS, RUMORS

Some of Alf's tapes, presumably (but not necessarily) the ones sold at auction. The 1974 LA (**Midnight Special**, **Stand By Me** and **Lucille**) jam with John and Paul, among others, marking the only reported time they played together after the breakup. A big deal, if true, and said to be a half-hour long and with decent sound. Yellow Dog is apparently claiming that they have a stereo tape of the full '64 Hollywood Bowl show. CDs rake in the big bucks, and the big bucks bring out the good tapes. Free enterprise.

"Blue Kangaroo" (who's kidding whom?) is said to have a total of ten hours of **GET BACK** material, so we may expect another seven discs of '69 **REHEARSALS**.

The sessions for Paul's new studio album were scheduled for Nov and Dec 91, and the album is currently supposed to be out sometime in the summer.

#### NOT ONLY BUT ALSO

Randy Hall reports a "Best of Not Only But Also" (Cooke and Moore) commercial video which has a photo of John on the back of the package, and John's bits were included in the compilation. He and a number of others also assure me that they have color copies of the **Dark Horse** video in color.

#### EVERYBODY HAD A HARD YEAR

I am told that the UK tv special in question (as mentioned in *The Art and Music of John Lennon*) was called **24 Hours**. To the best of my correspondent's information, the film was shot on 14 Dec 69, not 4 Dec 69, and did *not* include the short **Everybody Had A Hard Year**. See this issue's letters for the complete story.

#### RINGO'S "LOST" ATLANTIC SESSIONS

For some time now, Arno Guzek and others have been telling me that I really should locate the Atlantic Records master tape book by M. Ruppli. Arno finally sent me a copy of some relevant pages, and here is what we find:

Ringo records:  
 p. 177. 1977: "Sound effects: siren, girls, telephone" (34421) at the Record Plant, LA.

p. 178. (nd) **By Your Side** (34445) at Atlantic Studios, NYC.

p. 178: (nd) **Just A Dream** (34446), **Birmingham** (34447) and **The Party** (34448) at Cherokee Studios, LA.

p. 178: (nd) "Duet—Nancy and Ringo" (34449) and "Nancy, Ringo, Vinnie & Friends" (34450) at Atlantic Studios, NYC. [So, who's Nancy (who's thanked on **RINGO THE 4TH**)? Is she Nancy Andrews, who did the photography? We may never know...]

p. 198. 29 Oct 76: **I Can Hear You Calling** (34953) at Atlantic Studios, NYC.

p. 215. 5 Feb 77: **Lover Please** (35308) and **Wild Shining Star** (35309) at Cherokee Studios, LA.

All of this remains unreleased.

And speaking of "lost" Ringo, he had a song called **You Never Know** on the soundtrack of the film *Curly Sue*. *Beatlefan* reports that it was recorded 14 Sep 91 in Los Angeles, during the sessions for Ringo's new LP. *The Beatlefan* reports that it was composed by Steve Dorff (who produced it) and John Bettis (who—well, who co-composed it). It's on the soundtrack (CD and tape) and was also issued as a promo CD (Giant/Warner PRO-CD-5153). Presumably it will be on Ringo's forthcoming LP as well. And speaking of that LP, Paul gave Ringo a song for it called **Angel In Disguise**. Ringo may have written an extra verse for it. Another track reported to have been recorded was **Golden Blunders**, with a Seattle group called **The Posies**. The album will be on Private Music, set for a late winter/early spring release, and will re-



portedly be followed by a tour.

### INFO FROM ARNO

Christie's auction of 25 Apr 91: George recorded at Olympic Sound Studios, "George Harrison remix of IBM film synthesizer music," 14 Jan 70.

*Disc and Music Echo*, 3 Apr 71: George and Leon Russell sit in on a Joe Cocker session.

*Melody Maker*, 29 May 71: George and Ringo (among others) at a Delaney & Bonnie session at Command London.

*Record Mirror*, 11 Sep 71: a four-track Wings single will be out in November.

*NME*, 19 Feb 72: Wings recording at Morgan Studios (earlier that month?).

*NME*, 20 May 72: An upcoming 2-LP set from Wings will have six new songs and performances from the university tour.

*NME*, 27 May 72: Wings mixing sessions at Manor Studios.

*NME*, 24 Jun 72: Wings working at Manor Studios.

*NME*, 16 Sep 72: Wings mixing live material at Abbey Road. [COTTON-FIELDS?]

*NME*, 30 Sep 72: Wings finishes three weeks' work at Abbey Road.

*NME*, 14 Oct 72: John is mixing One-To-One at Butterfly Studio, NY.

*NME*, 28 Oct 72: Wings at AIR, London.

*NME*, 25 Nov 72: Wings at Abbey Road, London.

*NME*, 2 Dec 72: More Wings mixing at Trident, London.

*NME*, 9 Dec 72: Wings recording the past week at AIR and Morgan.

*NME*, 3 Feb 73: an upcoming 30-track LP with one song by Linda and one by Denny.

*NME*, 12 May 73: John is producing a version of *Move On Fast* for Nina Simone.

*NME*, 19 May 73: Paul and Linda do voice tracks for "Mellotron Ltd."

*NME*, 24 May 73: Ringo's session with Billy Lawrie is reported.

*NME*, 28 Jul 73: Paul is working at Island, London.

*NME*, 6, 13, 20 & 27 Oct 73: Wings at AIR, London.

### NO DEAD JAM

A correspondent who recently interviewed Mickey Hart of the Grateful Dead says that Hart absolutely denied that the Dead ever jammed backstage with George and Ravi Shankar at any time in any way.

Thus, the tape that is being circulated as such is almost certainly not—which should surprise no one who has heard it.

### A SEATTLE TAPE

In an excellent article on Tobe Milo in a recent *910*, Doug Sulpy reveals that a fair audience tape of the Beatles' 21 Aug 64 performance at the Seattle Coliseum exists and was almost released by that label.

### QUESTIONS

• Hey, is that May Pang in the original (not the '90 remix) *Fame* video by David Bowie?

• *Every Little Thing* (pp. 41-2) says that a copy of *Please Please Me* from the Star-Club is "circulating among private collectors in Europe." I have heard this before—indeed, there's a dubious rumor that it was once pressed onto vinyl—but would anyone out there care to confirm that he or she actually has this? Or, better yet, send me a copy?

## LETTERS

### Dave Vesel

Re: your question/comment about the station which played cv of Paul's concert: various stations in Cleveland have been doing this for years for most major concerts (Stones, Who, Z.Z. Top). One station calls it a "concert echo."

### Andrew Wallace

Does anyone remember hearing about *Magical Mystery Tour* and *Yellow Submarine* outtakes being found a few years ago? Fact or fancy?

Did Mark Lewisohn listen to all of the session tapes? I'm asking because sometimes he mentioned certain things "according to the session sheets," rather than if he had heard them himself.

### Mike Appleby

A few years back I spoke to a gentleman now living in Wellington, New Zealand, who lived in England in the early '60s. He worked for a company which made recordings in Liverpool, and he said he made recordings of the Beatles at the Cavern for Brian Epstein! He remembers the day quite clearly, although he couldn't date it. He vividly recalled Brian promptly tucking the tapes under his arm as soon as they were finished and, with a curt thank-you, off he went.

He was positive it was the Cavern, and that it was "before they were well-known." Indeed, he received a signed photograph of the then leather-clad Beatles. Could this be the tape Brian played to Tony Barrow in Dec 61? I gather the Jul 62 tape now in Paul's

possession was made by a fan, and it couldn't have been the "Cavern rehearsals" tape as there was definitely an audience present.

I will try to talk to him again, and if I get any further information I will pass it on.

### Anonymous

On 30 Sep 76, Ringo jammed with Cat Stevens in Sweet Silence Studios in Copenhagen. Among the songs were *Blue Monday* and *I Just Want To Make Love To You* (no Ringo vocals). In 1977, Ringo allegedly recorded 12 or 14 songs at Sweet Silence; two were probably called *One Way Love Affair* and *She's So In Love*, and were written by Russ Ballard—although I haven't been able to trace them.

### Jan-Lees ter Brugge

Regarding what Nigel Parkinson said about a trace of *Yesterday* appearing during the *Hard Day's Night* session [16 Apr 64], read what Chet Flippo quotes in his McCartney biography, *Yesterday* (p.168):

"I remember once my mum told him [Paul] he had no feelings, so he phoned her up one night and said, 'Listen to this song I've just written,' and sang her *Yesterday* over the phone. That was when they were appearing at the ABC, Blackpool [19 Jul. & 1 Aug 64]. After he'd finished the song he said, 'There! And you say I've got no feelings!'"

[*Yesterday* was recorded 14 Jun 65. To add to the confusion, here's George Martin, as quoted in *The Record Producers*: "*Yesterday* was the first time we used any other musicians other than the Beatles or myself on a record, apart from the original session drummer of course [Except You've Got To Hide Your Love Away, 18 Feb 65, Ian Drummond adds]. It came about purely and simply because Paul had had this lovely song for a while—actually, our memories differ on this, because we were talking about it the other day and Paul said he didn't have it all that long, it wasn't 'Scrambled Eggs' for ever, and that he had the tune, which he called 'Scrambled Eggs,' for about a month before he came up with the lyric. I thought it was longer than that..."]

Two years ago, Paul said (*McCartney On McCartney*, BBC radio) that he'd played *Michelle* for years and years at parties with a Jacques Brell style. We can hear what that might have sounded like from the end of his *James Paul McCartney* performance.

A couple of comments on the McCartney timeline. First, Paul and his family visited the city of Deventer, The Netherlands, on 19 Aug 76 to visit the printer who was

working on *Linda's Pictures* (copy of the article enclosed). Also, you said Paul may have written *Picasso's Last Words* in 1970, but Picasso died in the spring of 73, so...

[Duh. Picasso died 8 Apr 73, so you're absolutely right. It looks like Paul's holiday in Jamaica followed his work on James Paul McCartney.]

About UNSURPASSED DEMOS: the material is great, but the sound is terrible! On the other hand, ACETATES is great. On question, though. Why do you think that 12-Bar Original is take 2? [Because on 30 Nov 65, take 2 was mixed for mono and then acetates were cut. The version we have is from an acetate, therefore...]

### Ian Drummond

According to...

*Melody Maker*, 10 Mar 73, Dylan and John recorded together for *Pat Garret And Billy The Kid*.

*New Musical Express*, 29 Sep 73, Ringo and Nicky Hopkins were recording with David Cassidy.

*Melody Maker*, 18 Mar 72, John recorded with Alan Ginsberg, including *Goin' To San Diego*.

*Rolling Stone*, undated, George had written two songs for Martha Reeves, to be produced by Richard Perry.

The summer 1972 Wings tour program raises a question, as it differentiated between "not recorded" and "not released." Suppose the program was printed in Jun 72; then the following "not released" tracks were recorded pre June 72: *The Mess, High, Hi, High* (sic), *Sea Side Woman* (sic), *I Would Only Smile*, 1882, *My Love, Soily, Mama's Little Girl*. The following were not yet recorded: *Say You Don't Mind*, *Blue Moon Of Kentucky*, and *Henry's Blue*.

### D. Benson

Your listing for *THE LITTLE RED ALBUM* should also include *Revolution 9* after *Beatviews* on Side D. The timing is approximately 8:05, and it is a backwards recording—I guess so you can hear "Turn me on, dead man." I don't suppose anyone will care, but for accuracy's sake... [Right you are. How the heck could I have missed such a gem?]

If the mono "WHITE ALBUM" is so hard to find, why doesn't somebody pirate it? Likewise *PEPPER, REVOLVER*, etc... [Why not just trade for tapes? It would be legal and a lot cheaper.]

Hasn't anybody besides me noticed

that Paul plays drums on *Lady Madonna*? It's so obvious. None of Ringo's customary fills are in there (*Hey Bulldog* sounds like Paul, too). Lewisohn says it's Ringo using the brushes on LM. There are two drum tracks—the brushes on the left, and mostly bass drum on the right. I say it's Paul overdubbing both. Just as ML says it sounds like Paul on *Ob-La-Di, Ob-La-Da*, but he doesn't have proof. He's right, by the way. What do you think?

### Allan Kozinn

Regarding John's remarks in his Feb 75 interview with Scott Muni about an amazing bootleg, see if this makes sense.

Between 1969 and 1972, John and Yoko used to do occasional, friendly, long and detailed interviews with Howard Smith. Smith used to write the *Scenes* column in *The Village Voice* and he had a radio show on WPLJ-FM. In a show broadcast on 23 Jan 72 (only three years before the Muni interview, and at a time when bootleg scholarship was, shall we say, an undiscovered art), he talked about having been given a bootleg of what he called the Decca audition tape, about which he was extremely enthusiastic, and said he wanted to have released. What he had, however, was not the Decca tape at all, but a copy of...ready?...**YELLOW MATTER CUSTARD** (!).

After the show, Smith brought on a teenager from New Jersey named Dave Morell. Morell subsequently went on to get various jobs in the record business: he worked at Warner, Capitol and is now at Geffen. As Morell told it that night on the radio, Smith had introduced him to John, and when he played John YMC, John said he had to have it and asked him what he wanted in return. Morell asked for a butcher cover; John gave him a slick of the cover, which he signed to him, and drew a picture on the back. Great trade; Morell just went out and got another YMC, of which he played parts on Smith's show that night after the interview.

So, my guess is that in 1975, John was still under the impression that YMC was the Decca tape.

### Mark Sokolski

Have you ever heard the *McCARTNEY* LP as a 7-inch 33&1/3? I saw one in a store, on consignment for \$400. It was on United (not United Artists) Records; the front sleeve has the photo of Paul and child and on the back was the inner collage with track listings. It looked old. The story was that Paul had only a few of them made, and this copy was stolen from Lennon after he

died.

### Steve Merzon

In answer to your question regarding *Rape*, the song *Everybody Had A Hard Year* does indeed come from this film. The film starts with the camera crew finding the heroine in a graveyard and ends with her screaming for help on the telephone. This is followed by closing credits (there are no opening credits, by the way) under which an excerpt of *Radio Play* can be heard.

Following the closing credits, there is a shot of trees in the backyard of Kenwood. The camera swings around for a shot of the house, and continues panning until it finds John and Yoko sitting on a white circular bench. Both John and Yoko are dressed from head to toe on black, and John is clean shaven. During this entire sequence, John has been playing *Everybody Had A Hard Year* on an acoustic guitar. When the camera pulls in for a medium shot of them, John stops singing, looks into the camera, points and says, "Surprise, surprise." He then continues the song, ignoring the camera. The camera starts to pan again until it reaches its starting position (a shot of trees and the garden wall), and the song and the film end.

The sequence does not appear in the *24 Hours* program, although it does contain other unreleased "music." *24 Hours* opens with a shot of Tittenhurst Park. The camera takes us inside, where we find John and Yoko sitting at an organ. John is wearing solid white, a full beard and a clown's nose. Yoko is seen from the neck up. On the organ is a Two Virgins statue. John is playing the organ—nothing recognizable. There is footage of John and Yoko watching the *Some Other Guy* clip from the Cavern.

Later on there is footage of a session at Abbey Road. According to a comment made prior to this sequence, the session is booked for 7 pm. John, Yoko and friends are sitting on the floor, in the dark. John is again wearing a clown's nose. Other people at the session are wearing similar things (Groucho nose and glasses, etc.). Everyone is laughing hysterically while the tape is rolling. Apparently the laughter is the basis of the recording. We then see John and Yoko in the control room, listening to a playback while they eat. Back in the studio, John gives instructions for the next recording, which consists of everyone whispering into microphones.

In the early '80s an audio tape called *The World of John and Yoko* was being traded which contained most of the *24 Hours* program.



[And that settles that.]

## Arno Guzek

Years back, I saw a Ronnie Spector EP being advertised in *Goldmine* as having George tracks. The songs were: *Lover, Lover, Go Out and Get Her, I Wish I Never Saw The Sunshine* and *I Wonder What He's Doing*—all taken from her two Buddha singles. The lead guitar sounds like George, but... Various sources claim that four or five songs were done by Ronnie and George in 1971. Could they be any of these? Any mention of them in Ronnie's book?

Regarding "I'll Still Love You," why not stick to George's explanation in *I Me Mine*:

When I wrote *When Every Song Is Sung*, I had it titled "Whenever." I got the chord sequence and "When every song is sung" were the first words to come out of my mouth and it developed from there. It was one of those that I tried several times to record: Ronnie Spector, Phil's wife, had a go at it; Cilla Black also—in fact, I started to produce it for Cilla as a single but we didn't finish it. We also did it with Leon Russell and his wife, and in the end Ringo recorded it.

Since "I'll still love you" is the last line in the first verse, this probably explains it. There were rumors about George helping Leon and Mary on their first album, called *WEDDING*, on Paradise Records (PA 2943) from 1976, but he is not credited.

**SON OF SCHMILSSON** was recorded at Trident, Mar 6-27, with additional recording and remixing at Apple. George also played.

Paul was probably at least present at some point during Michael Schenker's recording of *MSG* (Chrysalis CHR 1336): "MSG would like to thank... Paul McCartney (cheque in the post, Maca)..." His involvement is said to be on the track *Let Sleeping Dogs Lie*. *Sounds* did a flexidisc which included a remixed version of this song. [Apr 81 at AIR?]

The tv film by the Beach Boys, *Good Vibrations*, from Central Park, Jun 71, has George and Paul Simon backstage.

In Jun 71, Ringo did session work for Joe Cocker with Denny Cordell producing. I don't have the source at hand, but the facts are: the work covered three days and lasted five hours total, taking place after 12 Jun. Probably at Muscle Shoals Studios, Alabama.

In late 1970, Tony Ashton recorded with George, and Roy Young had another session with Ringo, Clapton and Voorman

(can't locate the sources right now).

Also from 1970, there's a Leon Russell bootleg called *SESSION*, which I saw back in '72, listed in a Beatles discography as having a possible Harrison connection. Comments?

The Apple songbook has the chords and lyrics for the unreleased Van Eaton songs: *Can't Wait, The Sea, Home Dear Home* and *Mr. Businessman*.

*Disc and Music Echo* of 18 Feb 70 mentions the Apple film *Timothy Travel*, with music by Doris Troy. From other sources, the songs are: *Flying High, Irish Hipster, Magic Bubbles, Robot Rock, Rockin' Chair* and *Timothy Travel*.

Johnny Gentle had Lennon helping him during the '60 Scotland tour when he composed *I've Just Fallen For Somebody*. Darren Young was his alias when, in the summer of '62, he released Parlophone R4919 *My Tears Will Turn To Laughter / I've Just Fallen For Somebody*. See *Speaking Words of Wisdom* by Spencer Leigh. What John wrote was, of course, uncredited on the single:

We know that we'll get by  
Just wait and see  
Just like the sun tells us  
The best things in life are free.

## John Winn

According to *Every Little Thing*, the date of the Guinness show, called "The Record Makers," was 2 Apr 71. The same book, on p. 132, lists an unreleased acetate recorded at the Cavern c.1961 by the Beatles and Gerry Marsden of *There's A Shanty In Old Shanty Town*. Supposedly Gerry would rehearse with the Beatles and was taped on this occasion, with only this song being transferred to disc. Gerry sings lead and John, Paul, George and Pete back him up. There is no source for this story, but they claim only one copy was made and its location is not known.

From McCartney's self interview issued 10 Apr 70: "*The Lovely Linda*: On the first track was vocal and guitar, second—another acoustic guitar—then overdubbed hand slaps on a book, and finally bass. Written in Scotland, the song is a trailer to the full song, which will be recorded in the future." This implies that a full version was at least written, if never taped, by Paul. Source: *Yesterday*, by Chet Flippo (p.306).

During my research for my BEEB identification book, I discovered that *There's A Place* from 3 Sep 63 is the same version as 16 Jul 63. It hasn't been simply copied from one boot to another, either, since Rodney

Burke's outros are slightly different, even though they occur at the same point. On 16 Jul 63, Rodney begins a sentence, "*There's A Place*, and—" when he is cut off. On 3 Sep 63, his tone is more somber and he comes to a full stop, saying simply, "*There's A Place*."

Partly thanks to the book *Every Little Thing*, but also to a lot of independent research and listening, I think I've finally nailed down the mix differences on *I'm Only Sleeping*. Basically, there are six places where backward guitar can be heard on various versions:

A: "Running everywhere at such a speed"  
B: "Till they find..."  
C: "...there's no need."  
D: "Lying there and staring at the ceiling"  
E1: instrumental break (starting right off)  
E2: instrumental break (after two beats)  
F: outro

We know that at least four distinctive mixes were released:

RM5 (12 May 66)—with bg at E1 and F only. This was sent especially to the US for *YESTERDAY AND TODAY*. Rather than wait another week for a stereo mix, Capitol went ahead and pressed all copies with RM5, including a reprocessed version on stereo copies.

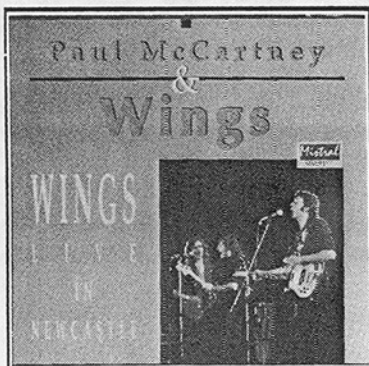
RS1 (20 May 66)—with bg at A, B, C, E2 and F. Meanwhile, RS1 was sent to Capitol but wasn't used until 1971, when it was included on the *YESTERDAY AND TODAY* 8-track tape, and was included on all pressings of the album thereafter (beginning with the Apple label copies). In 1980, this mix was used on the EMI-World Records UK box set, *THE BEATLES BOX*.

RS2 (20 May 66)—with bg at A, C, E1 and F. This was first issued on the UK stereo *REVOLVER* and is the mix heard on all CD copies. In 1980, a copy of this mix was sent to America for inclusion on Capitol's *RARITIES LP*.

RM6 (6 Jun 66)—with bg at A, C, D, E1 and F. Finally, RM6 was included only on mono copies of the UK *REVOLVER* and is the mix included on the bootleg *NOTHING IS REAL*.

There is also supposed to be another mix on a French EP with a different solo passage. I assume this is mono, but I don't know what the mix could be; this is the version included on *CASUALTIES*, which I don't have. [Happily, this turns out to be, as you have told me since, just RM6.]

Out of space already and we hardly got started! My sincere apologies to those of you who have waited patiently for your ads to run, and I hope you understand that content must come first.



# GET BACK AND 22 OTHER SONGS

The Beatles  
Yellow Dog, YD 014  
Compact disc

The GET BACK acetate, as produced by George Martin. The usual lineup: One after 909, Rocker, Save the Last Dance for Me/Don't Let Me Down, Dig a Pony, I've Got a Feeling, Get Back, For You Blue, Teddy Boy, Maggie Mae, Dig It, Let It Be, The Long and Winding Road, Get Back (Reprise).

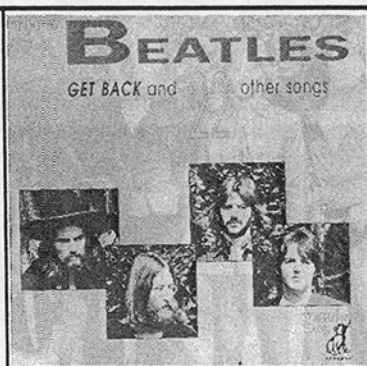
Jam (two parts) (6:19) A most troubling piece of tape. If it is from the GET BACK sessions, as it appears to be, this piece is the first stereo outtake we have had. There are only three instruments present: electric guitar (John?), drums (Ringo?) and electric piano (almost certainly Paul). The only voice to be heard is Paul's; he speaks a sentence or two off-mic. Part of the first jam includes a piano riff which is almost certainly the precursor to the hook from Little Woman Love.

I Lost My Little Girl (McCartney) (5:00) John sings while Paul feeds him the lyrics and provides backing vocals. This gave me goosebumps. Honest. Right at the end, during the fade, John starts "There Once Was a Beautiful Girl." However, since (I think) the synch tone can be heard just as in the previously-available version, but George's performance is missing, the source tape would appear to have been edited.

Take This Hammer (Terry-McGhee) (2:57) Previously available on SINGING THE BLUES.

School Day/No Particular Place To Go (Berry/Berry) (1:36) New.

jam (6:02) includes: Roll Over Beethoven/Good Rockin' Tonight (Berry/Brown); Paul reads news reports of George's exit; Thirty Days (Berry) (as "Forty Days"); Too Bad about Sorrows (Lennon-McCartney). The first part was previously



available on I HAD A DREAM.

jam (1:32) includes: "After 40 years in the desert, he couldn't find his balls." (John; based on what?); Maggie Mae (acoustic)/I Fancy Me Chances (trad./Lennon-McCartney). At last we get to hear it and, like so many early L-M compositions, it sounds familiar on the first listen.

## COMMENTS:

Excellent stereo and mono. Enough new and important outtakes to please anyone. Whether or not there is any advantage to having the original GET BACK LP in this form, though, is up to you. It is certainly clean, but with heavy bass and lacking some high end. The best previously-available versions are not very noisy anyway.

## WINGS LIVE IN NEWCASTLE

Paul McCartney & Wings  
Mistral, MM 9117  
Compact disc

Intro/tuning, Big Barn Bed, When the Night, Seaside Woman, Wild Life, Little Woman Love/C Moon, Maybe I'm Amazed, My Love, Live and Let Die, The Mess, Hi, Hi, Hi, Long Tall Sally.

## COMMENTS:

Excellent stereo; better than the Starlight LP but still not up to professional quality; it's also too fast, and with plenty of what sounds like turntable rumble. The intro is slightly longer, but otherwise there is no new material here.

## SOUTHEND SURPRISE

The Paul McCartney Band  
with Adrian Mitchell  
2-LP vinyl set  
recorded 19 Jul 91, Westcliffe-on-Sea  
reviewed by David McAnelly

DISC ONE (acoustic)

Side A

Mean Woman Blues, Be-Bop-A-Lula, We

Can Work It Out, San Francisco Bay Blues, Every Night, Here, There and Everywhere, That Would Be Something, Down to the River

Side B

And I Love Her, She's a Woman, I Lost My Little Girl, Ain't No Sunshine, Hi-Heel Sneakers, I've Just Seen a Face, Good Rockin' Tonight

DISC TWO (electric)

Side C

Twenty Flight Rock, Band on the Run, Ebony and Ivory, I Saw Her Standing There, Coming Up, Get Back

Side D

The Long and Winding Road, Ain't That a Shame, Let It Be, Can't Buy Me Love, Sgt. Pepper's..., Maybe Maytime (Adrian Mitchell and the band), Hot Pursuit (Adrian Mitchell and the band)

## COMMENTS:

A very good audience tape, marred by crowd noise and much singing along near the mic. Few surprises, but a good performance. Paul plays harmonica on a new song, Down to the River—not much of a song, really, but still enjoyable. The high point may be Hot Pursuit, Mitchell's homage to James Brown, with lively funk accompaniment by the group. Packaged in a first rate color cover, the album includes an insert with a concert review.

## NEWS

### HYPE

Last issue I promised more details on *Meet the Beatles*, so here they are. In preparation for the third discography, *Meet the Beatles* will be a summation of my work to date. What does this mean? First, *MTB* will include a completely redone and much-expanded version of *Help!* Second, it will include revisions of both *Do You Want to Know a Secret* and *Fixing a Hole*, the entries updated with all of what we've learned in the last couple of years, and with new (and better) photographs. Third, it will include new material. All of this will be packaged in a huge 8.5X11 volume, completely reformatted (everyone who's seen the sample pages are crazy about it!). It's gonna be amazingly amazing and amazingly expensive, so start saving now!

But first... Storyteller is pleased to announce to offer for sale copies of Jeff Levy's latest book, *Apple-LOG IV*. Jeff is engaged in documenting virtually every



aspect of Apple Records, and *Apple-LOG IV* contains over 260 pages about our favorite label. It covers label variations, promos, US and Canadian issues (LPs and 45s), tapes. It has a checklist, a price guide, a section on bootlegs and counterfeits, press releases, a section on Apple memorabilia. It slices! It dices! And every copy comes with a free limited-edition 45 of the Lennon-Ono productions of *The Ballad of New York City* b/w John Lennon-Yoko Ono by David Peel and the Lower East Side, with an unreleased "This is not here" interview with John and Yoko. And did I mention that the book contains over 1000 photos and illustrations?! Well, it does! How much would you expect to pay for an essential work like this? \$100? \$1,000,000? What if we threw in a set of Ginsu knives?!???

Well, we're not gonna! (Gasp) But we are also offering Volume One of *The Apple-LOG Companion Series!* (Wheeze) This limited 64-page supplement takes an in-depth look at Apple advertisements and the launching of the label.

So much for the U.S. and Canada, but what about the U.K.? We're also offering *The Beatles: Collecting the Original U.K. Pressings, 1962-70* by Mitch Scharoff. This illustrated, 52-page work documents U.K. label and logo variations, and is the first piece in what is planned to be the definitive Beatles world discography.

**PLEASE NOTE:** Because of limited supplies, overseas readers should write first (and fast) to reserve their copies. See the usual place for ordering information. *Fixing a Hole* and *Do You Want To Know a Secret* are now officially out of print.

## I THINK IT'S DEAD ("NO, I'M NOT")

As you may know by know, *The Lost Lennon Tapes* is no more. It has ceased to be. It's expired and gone to meet its maker. It is a late radio series. It's a stiff. Bereft of life, it rests in peace. It is pushing up daisies. It's rung down the curtain and joined the choir invisible. It is an ex-radio series.

Sort of. In its place, Westwood One is producing something I have heard called *John Lennon-the Beatle Years*. Some early reports say it will include no "lost Lennon" type material, from bootlegs or the Lennon archives, but it will include BBC material. Others say it will contain new material.

CNN carried a 3:30 bit about it on 12 Mar 92 in which they showed a few of the actual tapes from the archives—cassettes with John's hand-written notations—and

nearly a wall full of white tape boxes with such mysterious titles as **TWENTY BY FOUR** and **INDIAN ROPE TRICK**. Could John have been so into his bootleg collections that he transferred them to reel-to-reel at 15 ips (two boxes per title)? Unlikely. Were these perhaps supplied by a really rich and dedicated fan? Could be. Did Westwood copy these themselves? Your guess is as good as mine.

The story also carried the interesting news that an official album of "lost Lennon" material is due out for Christmas. We have heard this before. If it happens, it may be instructive to compare the sound quality of the cv to that of the best bootlegs.

## PEACE of MIND

A search through the US Copyright records (which includes most foreign copyrights) from Jan 67 through Dec 70 revealed a total of 30 different songs called Peace of Mind...but only one called *A Candle Burns*, credited to a "Robert E. Duhnke, Jr." The only other song he seems to have registered was at about the same time, called *Ray of Sunshine*. Not very helpful. Nicholas Kocz went to the Library of Congress and retrieved a copy of his application for copyright, which supplied his address...of 25 years ago. So, I shall write to him there and see what happens. [note: the LC will not supply a copy of the sheet music w/o the copyright holder's permission.]

Having said that, it's weird to note that (thanks to Chris Lee Robinson) a recent Sotheby's auction offered (lot 260) "Lyrics and a Play Lists [sic] Handwritten by Stuart Sutcliffe, 1961." Titles (and keys!) listed are *Hallelujah [I Love Her So]* (A#); *Mess Around*, a hit for Bobby Freeman in 1961 (D); *[Hello] Little Girl* (C); illegible [this might be *Living Doll*, Cliff Richard, 1959, or *Silver Dollar*, Teresa Brewer, 1955 or *Barry Darvell*, 1961] (D); *I Got a Woman* (G#); *Sweeter than You*, Ricky Nelson; *It's Late*, also Ricky Nelson; *Love [Me] Tender; Loving You* and (wait for it!) *Peace of Mind!* The lyrics to it are written out, and it's clear that it is not the song we have been puzzling over for years: "While I stood at the door step of romance, you told me. Then you threw your loving arms around me and you gave me, you gave me, you gave me peace of mind. Peace of mind, you gave me. Peace of mind, you gave me," and so on.

While this might be a Sutcliffe original, Chris Lee points out that *Peace of Mind* (King-Josea) was a hit for B. B. King in 1961. Indeed, the following artists all cut a

song by that title and it might be any of them: *The Spaniels* (1956), *Teresa Brewer* (what—again? 1959), *Ray Charles* (date unknown), *The Penguins* (1956) and *The Drifters* (date unknown). Anybody out there have these tunes in his or her collection?

## NEW YELLOW DOG

The following titles are reported to be forthcoming from Yellow Dog/Mistral/whatever:

- **A TOOT AND A SNORE IN '74**; the John & Paul tape from L.A.; "featuring Stevie Wonder and Harry Nilsson."
- **THE ROCK LEGENDS TOUR TO KYO**; George & EC, from 17 Dec 91, plus two songs from 1 Dec. (2 discs)
- **ROCK LEGENDS OSAKA**; George & EC, from 3 Dec 91.
- **ALL THINGS MUST PASS 1969**; "Harrison songs by the Beatles."
- **COMPLETE 1969 ROOFTOP CONCERT**; "plus more LET IT BE out-takes."
- **PLUGGED AND UNPLUGGED**; Paul McCartney; "the unreleased songs, from MTV and Buddy Holly show."

A correspondent who has actually heard the John & Paul in LA '74 tape reports that it is "a little bit disappointing." It's about 25 minutes long, and John sounds very nervous (or something). After a long jam intro, John asks Mal for some coffee. Paul (?) sings Lucille and there are three attempts at *Stand By Me*. He says it's still a very important historical piece; it's available now. He adds that the true origin of the Yellow Dog label name comes from the name of a shop where certain individuals bought their first boot-legs.

## LENNON INTERNATIONAL

*Lennon International* (1 Wellington Avenue, St. Ives, Cambs, PE17 6UT, England) has a new editor, David Dawn. LI is an exclusive society, with a limited membership of 200, which publishes an eponymous magazine which I have recommended before. Members receive four issues, plus a numbered membership card, badge and exclusive color photo of John. Write to them for more information.

## SURE...

Thanks to Nicholas Kocz for a the clipping from the 11 Apr 81 issue of *Melody Maker*. On p. 4, we find yet another "attic tape" announcement:

*Beatles live — at the Cavern!*

*A firm of solicitors in North London, acting on behalf of a client, are sitting on a*

goldmine. It's that Holy Grail for vinyl freaks — a lost Beatles album.

As reported last week, a tape has surfaced of the Beatles with Pete Best on drums, and it is not the Decca audition tape of 1962. The tape dates from 1961, and was recorded on a reel to reel machine at the Cavern one afternoon, after the club had shut.

The sound quality has been described as "better than the first three albums," and features three unobtainable Lennon and McCartney originals — *Love of the Loved* (a hit for Cilla Black), *Like Dreamers Do* (a hit for the Applejacks) and *Hello Little Girl* (a hit for the Fourmost), plus versions of *Searchin'*, *Memphis, Tennessee*, *Three Cool Cats*, *September in the Rain*, *The Sheik of Araby*, *I'm Sure To Fall in Love with You*, *Money* and *I'm Going To Find Her*.

The solicitors are acting on behalf of a client, in whose attic the priceless tape allegedly lay dormant for two decades. An advertisement is due to appear in the next issue of the trade paper *Record Business* asking for "Legitimate record companies" to apply for details of the tape, as problems could arise concerning copyright of the non-original material.

A spokesman for the solicitors concerned said: "We don't want to tread on anyone's toes, we don't want anyone off the street. The tape came legitimately into our possession." Further news when it arrives.

Well, if it walks like the Decca audition and quacks like the Decca audition—even if *Searchin'* seems to be in there twice (also as *I'm Going to Find Her*). Maybe the clipping should have been dated 1 Apr 71 instead? Does anyone know if that announcement in *Record Business* ever happened? And did *Record Business* even exist?

### O.O.P.S.

Lisa Jane Watson dropped us a card to remind us that O.P.D. stood for Ontario Provincial Police, not Ottawa Provincial Police. Sorry.

### from IAN DRUMMOND

- *Beatles Monthly*, Mar 68: George used The Remo Four (Colin Manley, Tony Ashton, Roy Dyke, Phil Rogers) as session musicians for *WONDERWALL*.
- Paul played piano on *Rosetta* by the Fourmost, according to the book *Stars in Their Eyes* by Spencer Leigh.
- He also plays piano on Badfinger's

*Rock of Ages*, *Crimson Ship* and *Midnight Sun*, according to the *Apple Song Book*.

- Paul attended the sessions for: *Marianne Faithfull* (Yesterday, When I'm Sixty-four, Aug 67, Mick Jagger producing); the Byrds (*The Times They Are A-changin'*, 25 Aug 65, with George); *Alma Cogan* (*Eight Days a Week*, with John).

- Ringo is rumored to have recorded with Bernie Taupin (*Cryin' Tune*, Jan 76), Michael Parks (76), David Cassidy (w/Nicky Hopkins, 73), Lyndsey de Paul (apart from Vera Lynne session, 76).

- On *The Sheik of Araby* from the Decca auditions, John and Paul shout "Not half!" during the chorus. This was a catch phrase of Alan Freeman, a well-known Radio Luxembourg dj at the time. He went on to BBC and various commercial stations.

- *The David Frost Theme*, as recorded by George Martin in 1967, can be found on LONDONBY GEORGE (UAS-6647). As a reminder, this is the song that the Beatles performed for Frost before *Hey Jude*, often called "A Perfect Rendition."

- The book *Rare Rock*, by Tony Rees, claims [p.169] "There is also in existence an acetate of George's [Martin] music for *Magical Mystery Tour* in 1967. EMI-Disc acetate." The same book lists an Atlantic test pressing, 1977, of a withdrawn Ringo single: *White Christmas/Some Disco, Some Don't*. Ditto from 1974 a promo-only pressing of *Whatever Gets You thru the Night* b/w John interviewed by Bob Mercer, EMI promo PSR-369.

- Regarding the "missing" song from John's *ROCK'N'ROLL* sessions with Spector (*Unfinished Music No. 1*), in episode 34 of *The Lost Lennon Tapes*, John said that he had recorded a version of *Mucho Mungo* with Spector. That would be song #11. Also, he points out that the "May Pang" tapes were from Oct '74, prior to John's NY *ROCK'N'ROLL* sessions.

### RINGO FACTS

Tom Jones went digging into Tom Clayton's *Ringo Starr: Straight Man or Joker?* biography (apparently not yet available in the U.S.) and returned with these tales to tell:

Ringo played, uncredited, on *WONDERWALL* (and suggested the "Eddie Clayton" pseudonym for Clapton). [p. 128]

*It Don't Come Easy* was started in 1968. [p. 126]

George wrote *Sunshine Life for Me* while on holiday with Donovan in Ireland, 1969. [p. 177]

Ringo and Peter Sellers sang Octo-

pus's Garden on a late 1969 *David Frost* show while promoting *The Magic Christian*. [p. 142, no further details provided. Clayton is not confusing this with the appearance on the George Martin special, which is mentioned elsewhere on the same page.]

The unreleased Ringo "monophonic synthesizer" LP from 1969 contained a track entitled *Modulating Maurice*, which featured Maurice Gibb humming and singing words from the synthesizer dials, "...like 'modulator,' and 'envelope,' things like that." A second track was built around heavily-echoed drums. [p. 143. Original source: *Sunday Express*, 9 Mar 69.] The album was abandoned when Ringo got involved with the making of John Tavener's *THE WHALE*, "which was more far out." [p. 143]

Ringo offered *Back Off Boogaloo* to Cilla Black. She preferred *Photograph*, however, which Ringo and George had composed in her company on a luxury yacht in 1971, while attending the Cannes film festival. "No, it's too bloody good for you," Starr later told her, according to her autobiography. "I'm having it for myself." [p. 157]

Clayton states that Harrison contributed incidental music to *Adventure: Ring of Fire*, the TV documentary screened in 1988 by BBC and PBS. The film had been made in the very early 1970s. [p. 171] (While Starr was listed as "Executive Director," for the project, I personally don't recall any mention of Harrison's involvement. However, I only watched a few segments.)

The *ROTOGRAVURE* outtakes listed by Clayton include: *By Your Side*, a duet with Nancy Andrews; *I Can Hear You Calling* (previously identified); Dylan's *I Didn't [sic] Want To Do It* (Tom knew he'd read that Dylan had contributed a song, although Clayton reports that it was "recommended by Harrison." This mention, along with Dylan's 1975 demo of *Abandoned Love*, may help date the two Harrison demos of these songs.); *Wild Shining Stars*; *Out in the Streets* (later resurrected for *RINGO THE IVTH*; *It's No Secret* (also on *IVTH*); *The Party* (previously identified as *Party* by Starkey-Nilsson); and *Lover Please*. [pp. 197 and 282]

*Band of Steel*, recorded by Guthrie Thomas, had been considered (but not recorded) for *BEAUCOUPS OF BLUES* [pp. 151 and 205]

Starr also appears on a 1983 Thomas LP, *LIKE NO OTHER*. [p. 283]

A 1962 tape of Rory Storm and the



Hurricanes (with Ringo) live at Liverpool's Jive Hive was almost cleaned up for release as a double LP in 1979. [p. 215]

Ringo: "The worst band I ever played with in my life had Eric Clapton, Elton John, Keith Richards, Ronnie Wood and I [sic], all playing in my studio in Tittenhurst Park in 1985. Too many leaders, it just didn't work." [p. 245]

## GRAPEFRUIT

U.K. correspondent G. Read is fortunate enough to know one of the former members of Grapefruit, and he passes on this information:

- Naming the band "Grapefruit" was John Lennon's idea.
- There was no Beatles involvement with the demo of *Lullaby*, but John and Paul did produce the commercial release. This was the only Grapefruit song with which there was any direct Beatles involvement.
- This band member has no tapes, acetates and so on.

## COLIN COMES THROUGH

Colin Fletcher sent some good news and a tape recently. The good news is that the Beatles' 1964 appearance on *Morecambe and Wise* was rerun in the UK on 15 Feb 92 on Channel Four's *TV Heaven*. Thus, not only can we at last have an excellent audio dub, but video as well, of their immortal rendition of *On Moonlight Bay*.

On the tape was an Oct 90 Granada TV interview with George Martin, in which he tells an openly skeptical interviewer, "If Lennon were 21 today ... he wouldn't stand a chance against the better people, the more educated people. He would have great difficulty in breaking through."

An interview with Michael Lindsey-Hogg, from BBC radio, 20 Oct 90, provides this:

*I remember one day, we went up for lunch—we always used to eat in the commissary at Twickenham—and I remember bugging the flower pot, because I thought something was going to happen. The sad thing is that the bug didn't work, because of all the noise of the cutlery. But that's the day that George came up and said, "I'll see you 'round the clubs." He left, and that was, they thought, goodbye forever. And John, with his mixture of pragmatism and brutality, said, "Let's call up Eric Clapton and get him."*

*Then we went back down into the stage again, and—George used to sit on a blue cushion—and Yoko sat on George's blue cushion, which was a very symbolic ges-*

*ture. They then just jammed and riffed for an hour, a very weird, angry song. A very brutal song—passionate. Just music. And she sang, with her version of singing. They just played and they played and they played and they played. And then one of them stopped, and they got up, and they walked out, with no George. Then, as I recall, there were a couple of days ... and everyone just sat around, just talking, vaguely talking meanly about each other and stuff. After screening a rough cut of the film, he recalls:*

*There is a lot of Let It Be which has never been seen, which is in the cupboards at Apple, and I don't think anyone ever will see it. It wasn't such a nice movie; there was more blackness in it, and more bleakness to do with where they were at the time. I would say there was more John and Yoko; there was more stuff to do with them, and more stuff to do with the Beatles not getting on. Then, about a day or two later, I got a call from Peter Brown, to say, "I think the movie should be a bit shorter. I think quite a lot of the stuff with John and Yoko should come out."*

*I said, "Oh. I thought that was quite interesting."*

*And he said, "Yes, but how can I put it? I've had three phone calls this morning, and I think quite a lot of the stuff with John and Yoko should come out."*

On 24 Aug 87, Radio Merseyside had a phone-in interview with Pete Best on Spencer Leigh's *On the Beat* program. One listener asked about the report that Pete used to sing *Pinwheel Twist*. Pete replied:

*The number I used to sing on stage was The Peppermint Twist, which was Joey Dee and the Starlighters' old song. The number which Paul used to perform on stage was Pinwheel Twist. But there was such a lot of requests for both of them that people got the numbers confused. I think the lyrics were something like, "Pinwheel twist, going 'round and round. Pinwheel twist, going 'round and round." You know. "Pinwheel twist, going 'round and round. Hey! Pinwheel twist." It was something Paul dreamt up in about five minutes.*

## THINKING OF LINKING

I've been musing about the edits in the *GET BACK* tapes, and it seems to me that they exist on three distinct levels. The first would be the primary edits from the recording of the sessions themselves. This would include times when the taping was stopped, for whatever reason (e.g., tape changes—there are hints that the earliest Twickenham

sessions may have been taped on only one machine). Secondary edits would occur when someone who had an actual tape (or a copy of one), made a copy for another collector or bootlegger and omitted material. Tertiary edits would occur when the bootlegger excerpted his tapes. Since a tape might go through many hands and be edited each time, I can't see how we are generally able to distinguish between edits—but it's something to think about.

## FINAL VINYL?

Toru Oomura reports that Toshiba EMI (Japan) will be releasing the Beatles on LP in limited editions as of Mar 92. They are said to be from the same digital remasterings as the CDs.

## THAT 3RD VIRGIN

I've lost his actual note, but Mark Lewisohn tells me that Yoko was asked about this during an Australian interview (some time within the last couple of years, if I recall correctly). She confirmed that it was indeed done by a fan who put himself into the picture. Well, who ever said the truth had to be interesting?

## ONE AFTER 910?

910 no. 7 is out, and contains the usual fine assortment of review and articles. Doug has committed himself (ahem!) to another year, and has adjusted his marketing mix in an effort to expand circulation. For information: P. O. Box 751, New Monmouth, NJ 07748.

## QUESTIONS

- Nicholas Kocz wants to know (1) if anyone has noticed an edit in the *SESSIONS* version of *Leave My Kitten Alone*, at about 2:20, just prior to the second "Mister dog," and (2) what is John singing prior to the *All You Need Is Love* broadcast? This is buried under the announcer's voice, and you can hear it on *ULTRA RARE TRAX V.5/6 (LP)* and *STRAWBERRY FIELDS FOREVER (Toasted/Condor) CD* at 1:47. It sounds familiar, but I can't identify it. Anybody?

- Ian Drummond wants to know: in the outtake photos of the *SGT. PEPPER* cover, who's the chap between 47 & 49—in front of 48? And is that Joan Crawford as Queen Elizabeth? [No, it's Bette Davis as QE.]

- On 19 Aug 72, Jan Tymes interviewed Denny Seiwell and Henry McCullough for *Radio Veronica*. He asked about the ballad *Tragedy*, and Henry replied that the song

Beatles friend said, "You idiot, those are the Hey Bulldogs!") [Anyone interested in the bulldog sequence should be sure to read Steve Shorten's article in the 910 no. 7]

I always thought George said, "To your mother..." at the beginning of It's All Too Much.

Since 1969, I could never understand why GET BACK TO TORONTO was called that when it has nothing to do with the Toronto concert. It seems unlikely to me that John would have been carrying an acetate with him of an album he didn't like, months after it was cut. Also, if this were really an acetate, why was the speed so screwed up, and why is half the mix missing from I've Got A Feeling? And why are parts in mono and parts in stereo? Nobody would cut an acetate like that, especially for a Beatle! And why are there several different versions containing different tracks?

THE SOUNDS OF THE STARS came free with copies of Disc in 1966, according to Wiener.

#### Colin Fletcher

Concerning the piece from the GET BACK sessions commonly known as "Feedback Jam," I came across something interesting while listening to part three of the BBC Radio One series *In My Life: Lennon Remembered*, broadcast 20 Oct 90.

In it, Michael Lindsey-Hogg spoke of an idea of his, during the filming, to hide a microphone in the studio canteen, as he felt "something was going to happen." Unfortunately, the microphone failed to work and it was there that George quit the band, saying he'd see them around the clubs.

According to Lindsey-Hogg, John's reaction was to try to get Eric Clapton to replace George! Lindsey-Hogg then went on to say that the other Beatles and Yoko jammed in the studio, with Yoko sitting on George's cushion. This would date the jam as 10 Jan 69.

In addition, *I Me Mine* quotes George talking about writing the song *Wah-Wah*: "It was written during the time in the film where John and Yoko were freaking out screaming—I'd left the band, gone home—and wrote this tune."

Incidentally, part four of the same series played the original *King Lear* broadcast used in *I Am the Walrus*.

Vox magazine, Jul 91, says that Paul and his band played *Mellow Yellow* and *Bo Diddley* at the Club Zeleste soundcheck, Barcelona 8 May 91.

Finally, regarding the section of Eleanor Rigby's grave that contained parts

illegible in the letters section of a previous issue, that section should read:

ALSO DORIS W. DAUGHTER OF  
F & E RIGBY, DIED DEC 24TH 1927

Nothing exists on the headstone where the "[?]" was printed in the issue. Source: *The Beatles Liverpool*, by Ron Jones, photo on p.69.

#### Psychedelic Eddie

What we have on the UNSURPASSED DEMOS CD can't be all that was recorded during the sessions. In between and at the end of several songs on THE LOST LENNON TAPES VOL. 9 (LP) there are what sounds like excerpts that have been abruptly cut off, such as the ghostly organ riff between Cry Baby Cry and Bungalow Bill, and the melodious guitar plucking after Revolution. Instrumentals and jams could have been taped. And what about those old rumors stating that demos on the Esher tape include Teddy Boy, Sunshine Life For Me, The Art of Dying and Etcetera? If previously-rumored songs like Jubilee and Sour Milk Sea are now known to exist, there is a good chance that the others do too.

#### Lance Hall

I have UNSURPASSED MASTERS 1 & 2 on the Unique Tracks label. They have no noise reduction or editing between songs. Therefore you can hear the tape generations and dubbing layers. You can also understand better the chat between takes and all tracks are a split second longer. The Yellow Dog CDs are terrific, although the cymbal beats are sonically "stretched," sounding more like brushes rather than drumsticks. The Unique Tracks CDs have a slightly more open and resonant sound to them (especially with cymbals). One after 909, takes 1 and 2, is the best example of how the Unique Tracks release can be superior at times because you can hear the drums. The Yellow Dog CDs often sound very cold and mechanical.

#### Rich Firestone

Just to identify one of the "other un-named musicians in the McCartney at the Lonestar video that Belmo reviewed in issue 30, the bald man with the beard, wearing the black suit, who can be seen shaking hands and chatting with Macca as the video begins, and who can also be seen playing bass during Lucille, is Pat DiNizio, singer/songwriter & guitarist for the Smithereens. Incidentally, the Smithereens' latest album, BLOW UP, features a collaboration between DiNizio and Julian Lennon on the

song If You Want the Sun To Shine. Also, on the band's CD single/EP for the song Top of the Pops, is a version of One after 909 which is virtually a note-for-note copy for the arrangement on the SESSIONS bootleg, among others.

#### Richard Hannon

I had a chance to talk to Danny Nevereth, who was a disc jockey at WKBW in Buffalo in '69 when they played the GET BACK album. I asked him how they had obtained the material, and he said that they got it from Toronto via unofficial channels (he was too busy to elaborate). I think they must have taped the songs from a station in Toronto. I mentioned before hearing the Canaan call letters, and I'm guessing that John (or somebody with him; a dj? Ronnie Hawkins?) gave the songs to somebody when he was in Toronto for the LIVE PEACE concert.

#### Brian Ferguson

UM7 contains a version of One after 909 which you identify as the SESSIONS mix and edit, but the 910 says it's the version from FILE UNDER: BEATLES. Which is it?

Shorten was right and I was wrong. Here's the deal. Both versions are edits of takes 4 and 5, but in different places. The version on FUB has the edit right at the start of the solo, which means that what you hear is the full solo from take 5. On the SESSIONS version, the edit comes near the middle of the solo, so you get (about) the front half of the solo from take 4 (which broke down when John started singing over it) and the last half of the solo from take 5 (an edit piece, which started just before the solo). There are also some mixing differences, which we will deal with eventually. I have to admit that I was surprised that a clean line recording of the FUB edit exists and it raises some interesting questions. Did George Martin mix an initial edit, which was never logged? Or did Geoff Emerick make both of them? If so, does that mean that the FUB tape is actually (at least in part) a version of SESSIONS which Emerick was auditioning for someone? Does that date the tape from summer 84? If so, why did he go back and make a second edit? And are there any more?

At any rate, I apologize for the sloppy work—but I'm glad you asked, since it gave me a chance to go back and re-examine it, although it raises more questions than it answers. Thanks to everyone who caught this mistake—and there were several. I'm



*pleased that there are folks out there who are taking the trouble to check my work and tell me when I'm wrong. Five hundred brains are better than one.*

### Casey Plotrowski

Here's a possible Beatles recording. Regarding the non-Indian recordings on **WONDERWALL MUSIC**, as you probably know, Ringo, Paul and Eric Clapton are credited contributors, although under aliases (Ringo was Roy Dyke, Clapton was Eddie Clayton and Paul was, I believe, Paul Ramon—his old standby). I have been able to find nothing which claims that John was abroad during those sessions, and I wonder if he too was there—thus making **WONDERWALL** not George's first solo record, but an uncredited group performance.

Also, I remember reading about 20 years back that Martha Reeves was planning a comeback album for MCA which was supposed to have Harrisongs on it. The LP did come out, but none of the tunes was by George. Any thoughts?

### Ray Narducy

I think you do a disservice to your readers when you assume they have extensive collections. When you knock a CD for being a reissue, remember that many people do not have access to previously released material. *[This is a valid point, but I'm not certain how to deal with it to everyone's satisfaction. Certainly one man's treasure is another man's trash, depending on the state of their respective collections. However, I would encourage anyone looking to acquire older material to do so through trading tapes with other collectors. This has several benefits: first, as long as no money changes hands, there is no question of illegality (disclaimer: to the best of my limited knowledge); second, it's a heckuva lot cheaper, and a tape from an old disc will sound just as good as a CD taken from a tape of an old disc; third, it might eliminate a lot of the crap from the market—which is the one complaint one always hears from artists and record companies regarding bootlegs; fourth, it expands the informal network of fans and collectors, which can bring new material and new information into the circuit. Remember that my reviews are just my opinions, and what I am looking for is new material and significant upgrades. If you absolutely have to rush out and spend \$35 to get 30 seconds of Ringo humming in the bath, don't let me stop you; don't even let me make you feel guilty. When in doubt, by all means form your own opinions.]*

### Allen Wiener

A couple of points from *BBN* 31.

On **THE LOST LENNON TAPES VOL. 21, How Do You Sleep?** was aired first in episode 69 and repeated in episode 87.

On **THE LOST LENNON TAPES VOL. 22: Bless You** is actually shorter here than on **SOMETHING PRECIOUS AND RARE**, where some added discussion is included at the start; it is shortest of all on **MENLOVE AVENUE**. The **LLT22** jacket claims that this is a different version from than on **SPAR**, but that is not true.

On **THE LOST LENNON TAPES VOL. 23: The same oddball version of Watching the Wheels** appears on **MY LOVE WILL TURN YOU ON (CD)**; the other version or mix, as aired on episode 84, is on **LOOK AT ME (CD)**. The two are exactly as you have described them. This really is a strange one, and it kept me quite busy one rather long evening. I can only conclude (guess?) that the bootleggers did do some editing, or that there are two slightly different rough mixes of this take.

"Illusions" is actually titled **Not for Love nor Money**, and is one of the 30-odd 1985 posthumously registered Lennon copyrights filed by Ono. The date of creation of all of these songs is listed as 1980, which is clearly wrong since the list includes **A Case of the Blues**. *[Doug Sulpy tells me that the song was included on the Lennon "diary tape" which has been floating around for the last year or so. If the original tape was stolen, then perhaps Westwood never aired it because they didn't have it.]*

I didn't think that **TRAVELING WILBURYS VOL. 4 & 1/2** should have been included on the "save your money" list. This CD is a vast improvement over the tape and earlier boot of this material that I have. George's **Maxine** plays through without any skips, which makes it worth having, since that is apparently the only all-Harrison song to come from those sessions.

### ONE LAST REVIEW

by Jeff Jerdon

Unless you're a collector of unique compilations or Japanese discs, there's not much to recommend here. All of the bonus outtake tracks are available on the **Ultra Rare**, **Unsurpassed Masters** and **Condor** series and so on. The set itself is nicely issued in a handsome wallet foldout display (no jewel cases) with a button, sticker and personalized name printed on the front of the set. Sales from the 100 sets go to the **World Wildlife Fund of Japan**.

The only disc of interest here is the **A HARD DAY'S NIGHT SPECIAL**, which contains the British album in stereo and the

complete 1964 Hollywood Bowl performance. The latter is taken from vinyl and fades after **Roll Over Beethoven** and back into **Can't Buy Me Love** (i.e., the end of side A and the start of side B). Better to wait for a future release of this one. Even the **A HARD DAY'S NIGHT, HELP, RUBBER SOUL**, etc. sound as if they came from vinyl as well. I hear a slight tick every so often, especially between the tracks. Even if these were not taken from vinyl, they sound like the stereo LP mixes and not the '87 CD mixes.

The original **GET BACK** album is also included, but at a slower speed and with very compressed sound (comparable to **Apple Ghost CD 53-43**). So, other than for the Hollywood Bowl material, save your money. The 100 sets are long gone, but according to past ads in *Goldmine*, some individual CDs are still available.

Price as new: \$235.

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**REVOLVER SPECIAL (ZS-9104)**

The UK LP plus: **Day Tripper** (takes 2 & 3), **We Can Work It Out** (take 2), **Norwegian Wood** (takes 1 & 4), **If You've Got Trouble** (take 1), **I'm Looking through You** (take 1), **Rain** ("alternate mix"), **Paperback Writer** (takes 1 & 2), **Tomorrow Never Knows** ("alternate mix").

**SGT. PEPPER SPECIAL (ZS-9105)**

The LP plus **Fan Club Xmas** messages for '63 - '67.

**HEY JUDE SPECIAL (ZS-9106)**

The LP *minus* **Can't Buy Me Love** and **I Should Have Known Better** plus: **Hey Jude** (take 9 w/a bit of the end of take 8), **Yer Blues** (from **Rock 'n' Roll Circus**), **While My Guitar Gently Weeps** (take 1), **Ob-La-Di, Ob-La-Da** (take 5), **Revolution** (take 13 w/o overdubs), **Mother Nature's Son** (from Peter Sellers tape), **Lady Madonna** (take 4 w/overdubs), **Across the Universe** (take 2?), **All You Need Is Love** (take 58, from TV broadcast).

**GET BACK SPECIAL (ZS-9107)**

The original **GET BACK** LP (Martin mix).

**LET IT BE SPECIAL (ZS-9108)**

The LP plus: **I've Got a Feeling** ("goof" version), **I Me Mine** (take 16, from acetate), **Let It Be** (unknown take), **Mallman**, **Bring Me No More Blues/For You Blue** (unknown take), **Get Back** (rooftop version).

**ABBAY ROAD SPECIAL (ZS-9109)**

The LP plus: **Oh! Darling** (as on **UNSUBMITTED V. 5**), **Maxwell's Silver Hammer** (ditto), **Something** (take 37), **You Never Give Me Your Money** (UM 5 again).

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## BEATLES NEW L.P. MOST EXPENSIVE EVER PRODUCED?

reprinted from *Beat Monthly*, Apr 1967 [recording SGT. PEPPER]

*When we can find them, we like to reprint eye-witness accounts of the Beatles' recording sessions. Some are better than others and this uncredited story, while it reads like a press release by Tony Barrow, it is not entirely without interest. It does not fit easily into the chronology of the sessions as presented by Mark Lewisohn. Although a visit by Crosby is noted for 22 Feb 67, and the six songs sound about right (seven, actually: When I'm Sixty-four, A Day in the Life, Sgt. Pepper, Good Morning Good Morning, Fixing a Hole, Only a Northern Song and Being for the Benefit of Mr. Kite!), there is no mention of vocals in the session, to say nothing of George Martin's special effects work, in Lewisohn, nor any mention of an experimental drum piece in the article.*

The current Beatles recording sessions are producing some very trendy clothes as well as forward-looking songs. The variety of musical instruments in the studio is only equalled by the varying styles of the Beatles suits, jackets, ties and shoes.

The new album will also be surely one of the most expensive ever produced. Messrs. Lennon, McCartney, Starr and Harrison, together with road managers Neil Aspinall and Mal Evans, not forgetting recording manager, George Martin, plus engineers, doormen to keep out intruders, etc., have been spending every weekday night in E.M.I.'s No. 2 studio for the past month and there were dozens of sessions in earlier months too. The results, so far, have been *Strawberry Fields Forever* and *Penny Lane*, their recent single, plus six additional tracks for the new album, which means that they are about half-way through.

### EXPENSIVE

I estimate that the new album will eventually cost something like £25,000 to produce! That's a lot of lolly, far more than any normal LP costs to produce, but we're talking, after all, about the princes of pop, and any Beatles album must sell at least a million, if not several, all over the world.

So E.M.I. are hardly likely to begrudge the Beatles studio time. Gone are the days when a track would be run through, rehearsed, arranged and a master tape recorded, all in two hours. Now they frequently arrive at the studio with only a vague theme or rough set of lyrics, which they then proceed to play about with, for hours, or often days.

Three guitars and a set of drums are all old hat and apparently considered incapable of backing a new Beatles song.

Experiment is everything. The night I was in the studio, George Martin spent half an hour, before the Beatles arrived, dropping spoons, pennies, and any other object he could think of, into a large cauldron of water. The bottom of the cauldron was lined with plastic sponge, so that just the resulting splonks, gesplashes and plops would be recorded by the microphone.

Then the fashion display began. Paul zipped into the studio, wearing a lemon yellow jacket, set off by a brightly striped tie. With only a pause to shake hands, he was behind Ringo's drum kit, demonstrating that if ever the other three Beatles decided to retire, he could do the whole job, songwriting, singing, harmonising with himself on the vocals, playing lead guitar, bass guitar, piano, organ, trumpet and drums.

Then George strolled in, with his Civil War moustache, but minus beard. With that beard he reminded me of an Afghanistan sheep-herder, but the illusion is now gone. His moustache was set off by a long, black, Mississippi gambler's jacket and black moccasins.

Ringo and John arrived next, having driven up together in John's Mini—with blacked-out windows, of course. The new moustache and side-boards suit Ringo very much, but curiously they are much blacker than his medium-brown hair. So much so that people say that he's stuck them on. John's Chinaman-type moustache topped a neckerchief, held together at the throat with a badge inscribed with the words, "Down with Pants." The contact lenses have now been discarded and he's wearing the steel-rimmed spectacles that he had made for the film *How I Won the War*. There's no truth in the rumor that these spectacles are going to be blacked out in the near future, to match his car windows.

### VISITORS

No Beatles session is complete without a host of famous visitors. A silent Indian admirer, who turned out to be Ravi Shankar's brother, sat by George. Hollie, Tony Hicks, strolled in soon after the boys had arrived, to let them know that he had finished. What it was that he had finished, no-one revealed. A short while later, Dave Crosby of the Byrds arrived.

### VOCALS

This particular session was concerned with completing the vocal by Paul, John and George over a backing track, and they soon disappeared into a large sound box in one corner of the studio, to work on the tracks after they had completed the lyrics. This took Paul and John about half an hour, huddled together with Mal and Neil in one corner, whilst they worked on words and phrases. The Byrd arrived during a break, and after the greeting, was invited into the box by Paul, to help with the vocal.

The Beatles are very much more relaxed these days. During the earlier years of their stardom, in '63 and '64, everything was one mad rush. There never seemed to be any time for them to sit and think. The demand for personal appearances was voracious, and no matter how hard they tried to satisfy it, they could never hope to do so. Brian Epstein used to be inundated with a constant stream of telephone calls and letters wanting to know why the Beatles "couldn't just appear in their town, surely it's a very small thing to ask?" In between the incredible round of exhausting touring that they undertook, they also appeared on numerous television shows to promote new releases, appeared in two films, wrote dozens of hit songs, arranged and finally recorded them.

It all had to stop, or at least slow down sometime, and, in my opinion, what made the Beatles put an end to the backbreaking touring round the world, more than anything else, was the realisation that very few audiences heard even 10% of what they sang and played on stage. And they are very conscious of what they can do, and so there was one simple answer—stop knocking yourself out for the half a million or so people who can see you personally on a tour in any one country, and concentrate on recording and making films, which can be seen by anyone who wants to, anywhere.

### OWN FAULTS

These present recording sessions are the ultimate in any pop star's life. Superb studio and equipment and unlimited time to use it in. It's difficult to fault the new combination. No star ever fell because he produced bad records. On the other hand, if the Beatles ever do produce bad records, then they have only themselves to blame.

## BEATLEG ADS ARE FREE TO SUBSCRIBERS

**NOTE TO READERS:** Some of these ads are a few months old, so it would be wise to write to the person (enclosing a SASE) before sending any money.

**HAVE 5 Japanese Apple Beatles EPs** (4 songs each, compact 33), 12-inch pic label LP of **BLACKPOOL 65 & SWEDEN 63** on green wax, and 12-inch **TOKYO** on clear wax. Will trade all for: **UNSURPASSED MASTERS VOL.s 1-3** (must be Yellow Dog "stereo" issues!). Gerry, 5102 39th Ave. SE, Lacey, WA 98503.

**TRADE/SALE** original 11-song **CHOBALP** and various bootleg LPs and CDs; tape of Mac's concert (complete!) at Zurich 29 Oct 89 in good quality. **WANTED:** all kinds of bootlegs, group or solo, vinyl or CD, especially **GET BACK JOURNALS, NOT GUILTY CD, DIG IT CD**. Peter Krauer, Gumpisbühlstrasse 57, CH-8600 Dübendorf, Switzerland.

**WANTED:** Cassette copies of 26 Jul 69 Harrison radio spots plugging Hare Krishna Movement's Rathayatra Festival, and Sep 69 George, John and Yoko conversation with His Divine Grace A. C. Bhaktivedanta Swami Prabhupada. Prefer to trade tapes. Other trades considered! Greg Straight, 6332 Thaton Place, Fort Wayne, IN 46825.

**DID THE RECENT Shindig** special on VH1 include the 20 Jan 65 Beatles performance? If so, does anyone have a copy (must be top quality on VHS or S-VHS)? Also interested in swapping videos with any high-level collectors in US (lots of Australian material available!). I can accept and return NTSC if required. Chris Munson, 32 Stockton St., Elizabeth 5112, South Australia.

**SOMETHING TO HIDE** (Toasted/Condor) CD, \$30, includes postage. RCA Selectavision Stereo CED Videodisc player, \$29. Top of the line player, with remote, excellent condition. Includes *Caveman* videodisc sleeve (no disc). Transfer all of your old, obsolete videodiscs to videotape. Darren M. Nemeth, 1924 Bro-Mor, Saginaw, MI 48602.

**THE LAST TEMPTATION OF ELVIS**, 2-CD set, never played, \$20! **ONE-TO-ONE CONCERT REHEARSALS CD**, \$25. Bag One promo video, \$20. *James Paul McCartney* (direct satellite feed!), \$20. Japanese **TUG OF WAR** album (sealed), \$20; **BEATLES FROM THE VAULT** set (sealed, w/t-shirt). Send SASE for extensive list. Check or MO + \$3 p&ins. to: Jeff McDermott, SAS Campus Drive, Cary, NC 27513.

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**LIVE FANTASTIC LP**, \$12, record club edition, still sealed. \$12, money order only. Michael Harris, 503 E., Thomas #306, Seattle, WA 98102.

**MACCA DEATH HOAX** broadcast on WSBT, Wisconsin '69, historical and amusing (30 min.). Julian Lennon: 11-2-91 KLB, Austin, TX: interview plus two live acoustic songs: *Saltwater and Loving Is Easy (When You Don't Count the Cost)*—non-LP song about John (30 min.). John Lennon '75 radio interview; John mentions *How Do You Do It*, Mary Jane and *12 Bar Original*; bonus track: *Eleanor Rigby/Good Day Sunshine* by Leon Russell, 2-23-91, solo live. All on Maxell XLII 90, only \$12 postpaid (outside the US add \$3). Money orders only. Scott Dailey, P.O. Box 310829, New Braunfels, TX 78131-0829.

**STRAWBERRY FIELDS FOREVER (NEMS)**, \$15; **NOT GUILTY** (Metallo; version 2 w/insert sleeve cover), \$10; **FILE UNDER: BEATLES** (version 2, w/insert sleeve cover), \$10; **FILE UNDER: BEATLES, V.2** (version 2, stamped manilla folder, no photo or film strip), \$10; **TOP OF THE POPS** (Highway Hi-Fi 111, record only, in plain white sleeve), \$6; **IN ATLANTA WHISKEY FLAT** (TMOQ 71007, record only, in plain white sleeve), \$6. Write first to reserve. Mike Hockinson, P.O. Box 61682, Vancouver, WA 98666.

**BOOKS, MAGAZINES WANTED:** *Insex Mania* (Nordisk Bladcentral, Copenhagen), anything from Zululand, Burma, Bhutan, Hong Kong, Latvia and other exotic spots, plus all the others that I keep advertising for: *Beatles in Cincinnati* (Aram Saroyan), *I Never Saw a Beatle* (George Zandergergen), *Apple Family Tree House*, *Beatlemanioa Hits the Big Wigs*, *40 Biggest Hits*, *Pocket Beatles Complete*, etc. Chris Maddock, 20 McIntyre St. Cardiff, NSW 2285, Australia.

**WANTED TO TRADE:** audio/video of classic rock: Springsteen, Dylan, Simon, etc. and some comedy: Woody Allen, George Carlin, etc. Have much to offer (including Beatles). Send list. Ken, 836 N. Fuller Ave #5, LA, CA 90046.

**WANTED BADLY!** 1981 copies of mono "White Album" (British Apple PMC-7067/7068). Big Bucks paid! R. Jenkins, P.O. Box 6854, Huntington Beach, CA 92615.

**GEORGE'S RECENT** live shows in Japan available for trade. I have the following: Dec 1, 14, 15 & 17 (maybe more by the time you read this!). Please send your trade list. Also available for trade: the complete *Unplugged* video in PAL (Euro) norm. Werner Burhart, Holsteinische Str. 27, 1000 Berlin 41., Germany.

**FOR TRADE:** Large collection of Beatles/solo unbooted audio/video, including George's recent Japanese tour in excellent sound! Your list gets mine. Toru Oomura, 1086-53 Komaki, Nagareyama-shi, Chiba, 270-01, Japan.

**WANTED:** Tape traders, your list gets mine. Adrian Wisniski, 5361 N. Delphia, Chicago, IL 60656.

**FOR SALE:** *Beatles Album* (new book), *Unseen Beatles* (book), *CAVERN CD* (Japan), *URT 5&6* (LP), *WORLD'S BEST LP* (German book club). Call (301) 739-0594 for prices.

**FOR SALE:** Posters for *Concert for Bangladesh* (film, 1972) and *I Wanna Hold Your Hand* (1978); \$8.00 each. 8-Tracks, in original packaging: **DARK HORSE**, **EXTRA TEXTURE**, **BLAST FROM YOUR PAST** (all Apple) and **RO-TOGRAVURE** (Atlantic); \$8.00 each. Tour program from Paul's world tour, \$10.00. Calendars: 1986 John Lennon, 1986 Beatles, both fine; \$6.00 each. Have only one of each item, so please write first to reserve. Miss Narda Elvidge, P. O. Box 335, Durham, Ontario, Canada, N0G 1R0.

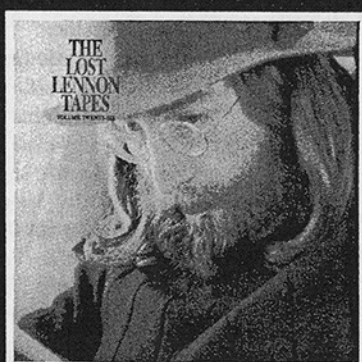
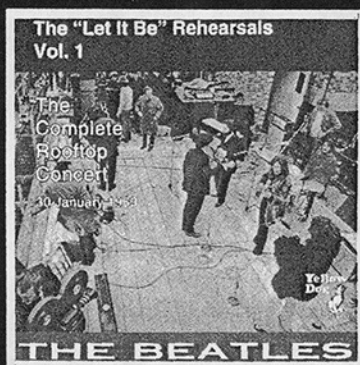
**WANTED TO BUY:** CD Live in Paris/San Francisco (Pyramid RFT CD 002), *Beatles Monthlies* 129 (Jan 87) and 132 (Apr 87). Please state condition/price. S. Kragon, 5009 N. Moody Ave, Chicago, IL 60630.

**WANTED:** BEEBs 10-12, and **UNSURPASSED 1** (stereo only), 4 and 5. Will send tapes for recording, plus p&h and any reasonable fee for your trouble. Philip Sondericker, 2922 E. 35th #5, Spokane, WA 99223.

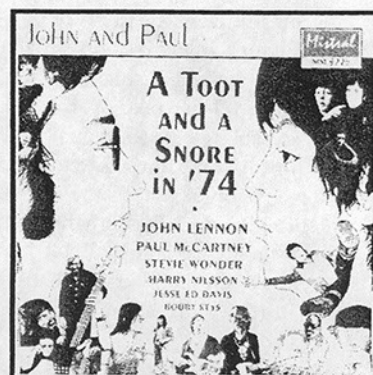
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# BELMO'S 33



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# AUDIO

## A TOOT AND A SNORE IN '74

JOHN LENNON  
& PAUL McCARTNEY  
(WITH OTHERS)  
MISTRAL, MM 9225

Compact disc. Total Time: 29:20

### chat & riffs

The tape opens with John offering "Steve" a "snort" (not "snore"—but "snore" is appropriate considering the energy levels shown, and it does rhyme...).

### bluesy jam

Hey, beat poetry! "When I fell upon my ass, no one seemed to notice. I was wearing mother's bra, and she was wearing Otis. But no one seemed to care, over there. They didn't have the bus fare." And so on. Basically, John free associates while the band noodles.

### chat & riffs

John: "I've done *Ain't That a Shame* in twenty studios in these jam sessions! We did *Do You Want To Dance* for three f\*cking sessions!" Finally, Paul suggests...

### Little Bitty Pretty One (Byrd)

The band starts in and John sings the title of this Thurston Harris number—then stops. "That's all I know," he explains. Stevie Wonder seems to arrive at this point. John tries another one:

### Left my home... (?)

I can't identify it from this off-mic lyric fragment (but it's not *Sittin' on the Dock of the Bay* or *The Boxer*). John gives up. "If somebody knows a song that we all know, please take over or I'll be screaming here for hours!"

### I Know (You Don't Love Me No More) (George)

The R&B hit by Barbara George. Instrumental jam, but John doesn't know the number ("What is it? Blues again? What is it?"), so it becomes:

### Lucille (Collins-Penniman)

John and Paul on vocals; an extremely rough version in which neither ex-Fab can really remember more than a line or two of lyric.

### Sleepwalk (Farina-Farina-Farina)

The Santo and Johnny song. Mostly electric guitar and John, who can't remember the lyrics, improvises: "Nightmares, my love. Every night. Nightmares never go." He seems to be shooting for *Good Night, My Love*, but he gets bored quickly: "Come on, let's do something. Somebody give me an E—or a snort. Let's do a twelve-part harmony to *Stand By Me*," he suggests facetiously. Somebody starts the riffs. "Let's not get too serious—we're not getting paid. We ain't doing nothing but sitting here together."

### Stand by Me (King-Leiber-Stoller)

false start, with some tasty guitar work; John has problems with his headphones.

### Stand by Me (King-Leiber-Stoller)

another false start and more problems with the headphones ("Turn the organ down in me ear. We had a beautiful mix in the earphones a half hour ago...").

### Stand by Me (King-Leiber-Stoller)

Paul sings while John bitches on about the sound. John finally starts singing, but calls the proceedings to a halt again because he can't hear his own voice ("The mic was good two hours ago...").

### Stand by Me (King-Leiber-Stoller)

One more time... John takes lead vocals while Paul sings along before John's vocals disappear completely from the mix. Then Harry comes in with a voice like industrial grade sandpaper. He apparently picks up on the similarity between the openings of this song and *Chain Gang*. This is the only thing on this disc resembling a take, and it all goes nowhere for 'way too long before it runs down.

### Cupid (Cooke)

Stevie Wonder sings a few bars until it turns into:

### Chain Gang (Cooke)

Stevie and Harry sing for a while and then, just a groove develops, Paul ruins it with:

### Take This Hammer (Terry-McGhee)

The lyrics to the *Chain Gang* melody, and the tape mercifully fades.

### COMMENTS:

Excellent stereo; there is one edit in the tape: the first track has been tacked on; otherwise, the session seems to be continuous. Anyone expecting brilliant jamming or even something like the worst of the *GET BACK* sessions, is going to be disappointed. What we have here is a meeting of the Jim Keltner Fan Club, from the spring of 1974, in L.A. John is clearly in charge, and Paul just happens to be sitting in—along with Stevie Wonder (is this where they first met?), Harry Nilsson, Jesse Ed Davis and Bobby Keys. Mal and May are there too, as well as an unidentified bass player and probably two (inexperienced) people in the control room (one named Gary).

It's a piece of history but, like Winston Churchill's grocery list, not a great piece of history. And here the heck is *Midnight Special*? Is there more tape from this session? Probably, since—if I'm right about Stevie Wonder arriving in the middle—the very first bit (where John offers him a "toot") has to come from either later in this session or another session altogether. But if there is, do we really want to hear it?

THE "LET IT BE"  
REHEARSALS, VOL. 1  
The Complete  
Rooftop Concert  
YELLOW DOG, YD 015  
Compact disc.

30 Jan 69, Apple rooftop (total time: 34:57)

lots of chat & riffs, includes: *Get Back*, *Get Back* ("take 3"), *Don't Let Me Down*, *I've Got a Feeling*, *One after 909* ("take 4"), *Dig a Pony*, *I've Got a Feeling*, *Don't Let Me Down*, *Get Back*.



☞ **The Walk** (McCracklin-Gorlic) (4:04)

new in this form; much longer (an extra 3:10) than the previously-available excerpt [slate 397]

☞ **Oh! Darling** (Lennon-McCartney) (3:06)

new; neither the *Let It Be* version, nor the one with Billy Preston on **SOUNDCHECK**

☞ **Maxwell's Silver Hammer** (Lennon-McCartney) (3:50)

w/anvil; new in this form (complete) although most of it does appear in the *Let It Be* edit

☞ **Across the Universe** (Lennon-McCartney) (3:14)

An attempt at a run-through. A fragment of this may appear on **ALMOST GROWN**, just before **Gone, Gone, Gone** (see next track)

☞ **Gone, Gone, Gone** (Perkins) (1:56)

The same performance as on **ALMOST GROWN**. There, it has a few extra seconds at the start; here it has a few extra seconds at the end. Go figure.

☞ **Wake Up in the Morning** (Lennon-McCartney?) (2:27)

the usual version; the insert claims that Linda sings here but she apparently does not

☞ **She Came in through the Bathroom Window** (Lennon-McCartney) (3:08)

new

☞ **Sausages and French Fries / Early in the Morning / Honey Hush** (improv/improv/ Turner) (3:37)

some new material at the start of a longer version of the usual jam; [slate 137] most of this and the following tracks were previously available, in the same order, on **THE BLACK ALBUM**.

☞ **Stand By Me** (King-Leiber-Stoller) (2:20)

previously available

☞ **Hare Krishna Mantra/High School Confidential** (trad./Hargrave-Lewis) (2:10)

as "Harry Pinsker;" previously available

☞ **Two of Us** (Lennon-McCartney) (3:00)

previously available

COMMENTS:

Excellent mono. The most important piece here is, of course, the complete rooftop concert from the original film soundtracks, and I expect it to answer a lot of questions about edits, overdubs and mixes once we have a chance to settle down and work with it. For example: while *Chronicle* describes a *Let It Be* film version **Get Back** as "a well-matched edit" of the first two rooftop performances, clearly it isn't. The first is take 2, with the count-in from take 1; the other is take 3, also—curiously enough—with the count-in from take 1.

The longer version of **The Walk** (now with a slate number!) is also nice, although most of the new material sounds more like a jam than the song (and you can see why it was edited as it was).

THE "LET IT BE"  
REHEARSALS, VOL. 2

All Things Must Pass  
(Part 1: electric set)

YELLOW DOG, YD 016

Compact disc.

☞ **chat** (1:39)

George talks about doing a solo album to use up his growing backlog of material; there is a playback of **Get Back** in the background; new

☞ **All Things Must Pass** (Harrison) (3:04)

previously available, and in context, on **THE BLACK ALBUM**

☞ **Old Brown Shoe** (Harrison) (2:55)

a nearly-finished run-through; new. Could George have written this song for Ringo?

☞ **For You Blue** (Harrison) (2:51)

25 Jan 69, Apple? appears to be an alternate take w/false start

☞ **Let It Down** (Harrison) (2:12)

acoustic version; new

☞ **I Shall Be Released** (Dylan) (1:44)

previously available on **SWEET APPLE TRAX 3**

☞ **Speak to Me** (Lomax) (1:50)

another tune from Jackie Lomax's

Apple LP.

☞ **Hear Me Lord** (Harrison) (2:17)

new; not the one on **CODENAME RUSSIA**

☞ **I Me Mine** (Harrison) (2:16)

two electric versions; John & Paul sing along; new

☞ **Short Fat Fannie** (Williams) (2:51)

previously available, and in context, on **SWEET APPLE TRAX 3**

☞ **All Things Must Pass** (Harrison) (2:53)

I think it's new; I know it's unremarkable—a complete run-through with virtually no distinguishing marks, except its lack of energy and enthusiasm.

☞ **Let It Down** (Harrison) (3:54)

two versions, the second (and shorter) of which was previously available on **CODENAME RUSSIA**

☞ **Hear Me Lord** (Harrison) (1:40)

previously available with a few more seconds at the end on **SWEET APPLE TRAX 3**

☞ **I Shall Be Released** (Dylan) (1:43)

a new, Leslied version from Apple, possibly with Billy Preston

☞ **On the Road Again** (Jones-Wilson) (0:41)

[slate 335] instrumental while everyone chats; another Canned Heat song?

☞ **How Do You Tell Someone** (?) (1:58)

unknown; it may be something that George was working on; not very promising. Sample lyrics: "How do you tell someone that there's no use to sit and worry about the things they don't have to worry about?"

☞ **Positively 4th Street** (Dylan) (1:02)

[slate 419] new

☞ **Let It Down** (Harrison) (2:06)

George plays during a short playback of **Get Back**; probably related to the first track

☞ **Well All Right** (Petty-Holly-Allison-Mauldin) (1:04)

new in this form; the same performance as on **CODENAME RUSSIA**, but with about 20 sec-

onds extra at the start and a few seconds extra at the end (which fades). Someone announces that it's 6:35 PM.

**Hitchhike** (Gaye-Paul-Stevenson) (1:52)

previously available, and in context, on **SWEET APPLE TRAX 3**

☞ **I Me Mine** (Harrison) (2:49)  
new in this form; there are pieces of two versions here (with chat about the arrangement); part of the second appears in the *Let It Be* edit as from (and including) the flamenco guitar to the end

☞ **Something** (Harrison) (9:00)  
[slate 415] Apple; working on the song; George has trouble with the lyrics (John's suggestion: "Something in the way she moves attracts me like...a cauliflower") which, he says, he's been working on for six months. Yes...but "Fancy Joe missed the show?"

☞ **I Me Mine** (Harrison) (3:24)  
new in this form; there are two versions here (with chat about John's waltz); part of the second appears in the *Let It Be* edit as the first *electric* verse up to (but not including) the flamenco-style guitar

☞ **I Me Mine** (Harrison) (4:30)  
some new material, but mostly a repeat of track 21

☞ **All Things Must Pass** (Harrison) (2:41)  
(excerpts) not much music; mostly George getting shocked at Twickenham, an edited version of which appeared in *Let It Be*

#### COMMENTS:

Excellent mono. The way that Yellow Dog is releasing the **GET BACK** sessions in bits and pieces plays havoc with any attempts to make them coherent. The last thing we need is for them to present selections from their tapes, as with this disc. My guess is that as the collection of available material grows, it will get harder to make sense of it—until we suddenly hit some kind of "event horizon" where things begin

to fall into place. But, until then...Argh!

Having said that, there are some interesting bits here among the reissues. The standouts are probably the early versions of **Old Brown Shoe** and **Something**, both of which were previously unreported and predate their earliest studio demos by about a month. It's nice to know that there are still some gems waiting to be heard.

A few words about the messy movie edit of **I Me Mine**. As near as I can tell, it appears to be made up of four separate pieces. The first is an early acoustic performance, which ends at the obvious edit. The second appears to be just the first bridge. The third begins after the bridge and goes for three lines. The fourth includes one line, the middle eight, the bridge and the last verse. What a mess! Don't try this at home, kids.

### THE LOST LENNON TAPES VOLUME 24

JOHN LENNON

BAG RECORDS, 5096

*Full color jacket with track listing and some recording information on the back; custom labels; colored vinyl.*

side A

**He Said He Said** (Lennon) (2:01)  
late 65, Kenwood? earliest demo fragments (includes some new and some previously aired) [127]

**She Said She Said** (Lennon-McCartney) (0:53)

early 66, Kenwood? same as aired previously [127]

**Yer Blues** (Lennon-McCartney) (4:30)  
11 Dec 68, *Rock 'n' Roll Circus*; take 1 (low vocals—previously thought to be another 10 Dec 68 rehearsal); previously aired in shorter form in episode 50 [114]

**Oh My Love** (Lennon-Ono) (1:23)  
Dec 68, Kenwood? acoustic #1 with Yoko's lyrics [113]

**Oh My Love** (Lennon-Ono) (1:19)  
Dec 68, Kenwood? acoustic #2 with Yoko's lyrics [113]

**Because** (Lennon-McCartney) (0:36)

late May 69, Montreal; acoustic [93]

**Happiness Is a Warm Gun** (Lennon-McCartney) (0:41)

late May 69, Montreal; acoustic instrumental [93]

**Give Peace a Chance** (Lennon-McCartney) (0:36)

25 May 69, Toronto; "moshi moshi" version [96]

**Give Peace a Chance** (Lennon-McCartney) (2:21)

1 Jun 69, Montreal; solo rehearsal [93]

**Give Peace a Chance** (Lennon-McCartney) (1:27)

1 Jun 69, Montreal; group rehearsal [94]

**Give Peace a Chance** (Lennon-McCartney) (5:52)

1 Jun 69, Montreal; rough mix of cv with chat [96]

**Give Peace a Chance** (Lennon-McCartney) (0:25)

2 Jun 69, Montreal? "last chance" version [96]

side B

**God** (Lennon) (3:39)

26 Jul 70, acoustic #2 [99]

**My Mummy's Dead** (Lennon) (0:45)  
fall 70; take 1, rough mix [92]

**It's So Hard** (Lennon) (4:23)  
4 Jul 71, NYC; overdubbing King Curtis' sax; studio chat & rehearsal [107]

**Come Together** (Lennon-McCartney) (3:52)

Aug 72, One-to-One rehearsal with low vocals [104]

**Honky Tonk Blues** (?) (2:48)  
Aug 72, One-to-One rehearsal jam; does not appear to be from the series

**I Know (I Know)** (Lennon) (3:12)  
spring 73; acoustic #3 [104]

**Rock and Roll People** (Lennon) (2:49)  
1 Aug 73, MG sessions; take 7 [118]

**Only People** (Lennon) (2:42)

Aug 73, MG sessions; "unreleased mix" of cv [121]

#### COMMENTS:

A strong entry in the series. The highlights in this volume are the collection of **He Said He Said** demos, which



really do show the song taking shape, the tapes of King Curtis working in the studio with John, and the down 'n' dirty Honky Tonk Blues jam with Elephant's Memory (wherever it may have come from).

Also notable are John's attempts to write a melody for Yoko's lyrics about her 1968 miscarriage; episode 113 also included an acapella attempt by Yoko which—for better or worse—is not on this album. The song would eventually become *Oh My Love*.

The narration dates take 7 of *Rock 'n' Roll People* specifically as 1 Aug 73, and says that it is an unreleased mix with early piano and guitar overdubs—implying that it is somehow the basis for the commercial version of *MENLOVE AVENUE*. This would appear to be incorrect because even the drumming is noticeably different.

The "unreleased mix" of *Only People* bothers me. It appears identical (if shorter) to the commercial version except for some (possibly electronic) "swooshes" in one channel at certain points. They seem so unnecessary that it makes me suspicious; for now, I consider the mix as possibly bogus.

## THE LOST LENNON TAPES

### VOLUME 25

JOHN LENNON

BAG RECORDS, 5097

*Full color jacket with track listing and some recording information on the back; custom labels; colored vinyl.*

side A

*Whatever Gets You thru the Night* (Lennon) (2:51)

Jun-Jul 74, NYC; later acoustic [104]

*Steel and Glass* (Lennon) (5:09)

8-track mix of cv; faster and with noticeably different placement and emphasis of elements; when corrected for speed, it turns about to be about 50 seconds longer than the LP version; not from the series

*Beef Jerky* (Lennon) (3:16)

8-track mix of cv; with noticeably

different placement and emphasis of elements; not from the series

*You Saved My Soul* (Lennon) (1:28)  
Nov 80, Dakota; electric take 1 [99]

*Serve Yourself* (Lennon) (8:24)  
summer 80, Dakota; piano "space-ship Earth" version [99]  
side B

*Memories* (Lennon) (3:12)  
late '70s, Dakota; piano take 1 [108]

*Real Life* (Lennon) (3:16)  
late '70s, Dakota; piano demo 3 ("let go" version #2) [115]

*Watching the Wheels* (Lennon) (3:13)  
late '70s, Dakota; piano "\$50,000,000" take [99]

*Don't Be Crazy* (Lennon) (3:05)  
mid-late '70s, Dakota; piano take 1 [116]

*Woman* (Lennon) (2:41)  
spring 80, Dakota? acoustic take 1 w/rhythm box [99]

*(Just like) Starting Over* (Lennon) (4:09)  
summer 80, Dakota; acoustic take 1 w/rhythm box [116]

*I Don't Wanna Face It* (Lennon) (0:42)  
late '70s, Dakota; acoustic #2 (fast)  
COMMENTS:

It was a disappointment to find that none of the major discographies (or even the minor ones) in my collection deal with eight tracks (or cassettes). Consequently, we have very little information on possible alternate mixes in that format. Both *Steel and Glass* and *Beef Jerky* are noticeably different and sound more like rough mixes than genuine alternates. This is interesting and more work needs to be done.

## THE LOST LENNON TAPES

### VOLUME 26

JOHN LENNON

BAG RECORDS, 5098

*Full color jacket with track listing and some recording information on the back; custom labels; colored vinyl.*

side A

*Nobody Told Me* (Lennon) (3:11)  
Jun 80, Bermuda? double-tracked

acoustic, take 1 [105]

*Real Love* (Lennon) (3:09)  
late '70s, Dakota; early piano [115]

*I'm Losing You* (Lennon) (4:17)  
12 Aug 80, DF sessions? special session with Rick Nielson & Bun E. Carlos? not from the series

*Beautiful Boy (Darling Boy)* (Lennon) (7:21)  
12 Aug 80, DF sessions; studio chat & acoustic rehearsal; with take 1 [92]

*Nobody Told Me* (Lennon) (3:56)  
8 Aug 80, DF sessions; take 1 [116]

side B

*Cleanup Time* (Lennon) (4:32)  
13 Aug 80, DF sessions; take 7, rough mix of rhythm tracks [104]  
*(Just like) Starting Over* (Lennon) (3:56)

fall 80, DF sessions; rough mix w/ mostly final vocals [116]

Lennon's "lost" diary tape (13:34)  
Tape 1, begun on 5 Sep 79; several fragments; not from the series. John tries to dictate his memoirs but quickly gets bored. He talks about having just heard *Gotta Serve Somebody* on the radio, his feelings of competition with Paul, Jagger, Dylan and—surprisingly—Paul Simon. He listens to bagpipe music, reminisces about visiting Scotland, incestuous feelings toward his mum, how his stepdad "Twitchy" used to slick his hair with margarine, and buying a country house. In the last segment, he mentions standing in a hotel window and wondering whether he should jump or go back to bed. Ah, yes, his retirement was such fun.

COMMENTS:

Not a bad collection. At the start of the double-tracked demo of *Nobody Told Me*, John says, "This one's got to be for Ringo." The vocals in *(Just Like) Starting Over* still need a little bit of repair before they're ready to go.

*heard of but not heard*

## HAPPY BIRTHDAY THE BEATLES

BLACK PANTHER, BPCD 024  
*Compact disc.*

*Ed Sullivan*, 9 Feb 64: All My Loving, Till There Was You, She Loves You, I Saw Her Standing There, I Want To Hold Your Hand

*Ed Sullivan*, 15 Feb 64: She Loves You, This Boy, All My Loving, I Saw Her Standing There, From Me to You, I Want To Hold Your Hand (rehearsal or broadcast?)

*Ed Sullivan*, 23 Feb 64: Twist and Shout, Please Please Me, I Want To Hold Your Hand

"London, Apr 64" (probably 19 Apr 64, IBC): Twist and Shout, Roll Over Beethoven, I Wanna Be Your Man, Long Tall Sally

## BEATLESMANIA

THE BEATLES

BLACK PANTHER, BPCD 025  
*Compact disc.*

Sweden 63 (10 Oct 63, *Pop '63*): I Saw Her Standing There, From Me to You, Money (That's What I Want), Roll Over Beethoven, You Really Got a Hold on Me, She Loves You, Twist and Shout

"USA 65" (probably 3 Oct 64, Granville Theatre, from *Shindig*): I'm a Loser, Boys, Kansas City/Hey-Hey-Hey-Hey!

"London 65" (11 Apr 65, NME concert): I Feel Fine, I'm Down, Act Naturally, Ticket To Ride, Yesterday, Help!, She's a Woman, Ticket to Ride, Long Tall Sally

## HIGH VOLTAGE

THE BEATLES

BLACK PANTHER, BPCD 045  
*Compact disc.*

Philadelphia 2 Sep 64? Twist and Shout, You Can't Do That, All My Loving, She Loves You, Things We Said Today, Roll Over Beethoven, Can't Buy Me Love, If I Fell, I Want To Hold Your Hand, Boys, A Hard Day's Night; Larry Kane interview

## FROM YESTERDAY

FOREVER

THE BEATLES

NEVER END, A.110.10\*NE/2,  
*Compact disc.*

NEVER END, A.110.22\*NE/2,  
*Double LP set.*

NEVER END, A.110.30\*NE/2,  
*Metal cassette.*

Too Much Monkey Business, I Saw Her Standing There, You Really Got a Hold on Me, This Boy, Twist and Shout, Money (That's What I Want), Till There Was You, And I Love Her, A Hard Day's Night, I Feel Fine, I'm a Loser, Everybody's Trying To Be My Baby, Baby's in Black, Can't Buy Me Love, If I Needed Someone, Nowhere Man, Yesterday, Paperback Writer, She's a Woman, Day Tripper, Yer Blues, blues jam. Sources uncertain, but who cares?

# VIDEO

## The Very Best of The Ed Sullivan Show:

*Unforgettable Performances*  
Buena Vista Home Video, 1345;  
99 minutes

This was originally broadcast as a TV special hosted by Carol Burnett. Aside from the Beatles (*I Want To Hold Your Hand* from 9 Feb 64 and *Ticket To Ride* from 12 Sep 65), it has lots of other material of interest: Elvis, the Doors, Buddy Holly—and let's not forget Señor Wences and Topo Gigio.

## The Very Best of The Ed Sullivan Show:

*The Greatest Entertainers*  
Buena Vista Home Video, 1351;  
97 minutes

This was originally broadcast as a TV special hosted by Burt Reynolds. Aside from the Beatles (*She Loves You* from 9 Feb 64), it contains much other material of interest: Elvis, Roy Orbison, Jackie Wilson, the Byrds—and of course Señor Wences and Topo Gigio.

I understand that Andrew Solt (producer of *Imagine John Lennon*) owns all of the Sullivan archives—except for the Beatles material, which

is owned by Apple. We can only hope that Apple will get its act together before we're all dead and buried and release a definitive, complete collection of the Beatles on Sullivan. As nice as it is to be able to own these fragments legitimately, few fans will be satisfied with collecting the Sullivan appearances piecemeal and ultimately releases like this continue to fuel the demand for bootleg video by failing to deliver what the market really wants. If this market is big enough to cause concern to the copyright owners, it should be big enough to satisfy at a profit.

# PRINT

## The Complete Beatles Chronicle

Mark Lewisohn

1992: Harmony Books; \$40.00

This is probably the single most useful volume a Beatles music and video collector could own. How successful it will be with the general public remains to be seen, since its format requires it to be long on fact but short on narrative.

Despite the title, it is not complete. Because Lewisohn had to struggle with his publisher to get even this many pages into *CBC*, it will not replace all of his previous work. *25 Years in the Life*, for example, contains a lot of non-music-related entries which do not appear here. There is more detail on the actual recording sessions in *Recording Sessions* than there is here. It does effectively supplant *The Beatles Live!* for information, but replaces many of the original illustrations with new ones. Complete BBC coverage is also included. Unlike *Recording Sessions*, *CBC* does have an index by song to the sessions. Unfortunately, it lacks detail and contains a couple of errors.

In addition, *CBC* contains much important new information. Not only does it have what is probably definitive coverage of the early tv appearances, but Lewisohn also managed to find a couple of additional recording sessions—including one for a demo of the lost Harrison, *You'll Know What To*



Do.

To sum up: buy it, use it, enjoy it... but hang on to his earlier books.

### *The Beatles: The Ultimate Recording Guide*

Allen J. Wiener

1992: Facts on File; \$35.00

This book is an orderly, generally accurate compilation of everything Beatles scholars have learned, guessed or suspected over the last few years. It's important to note that this remains an ongoing process, however, and this book cannot hope to be "ultimate" any more than Lewisohn turned out to be "complete." Still, it's good to have it gathered together in one place and gives us something to build on.

While it might have been a good marketing idea, it was a dangerous editorial decision to go to press before Lewisohn's *Chronicle* came out. Wisely, Wiener has delved heavily the post-breakup years, thus giving it a value beyond rehashing Lewisohn and the usual suspects. However, preceding Lewisohn has resulted in the omission of new and important information about the Beatles era. This was an unfortunate trade-off.

My biggest reservation, though, is with the format carried over from his 1986 edition. This work separates into sections things which are not so easily separated: a general chronology (which includes recording information), a recording chronology (which includes discographical information), and several discographies and a bootleg recording chronology (which contain recording information).

Doubtless this arrangement make sense to Wiener and his editors, but it frustrates me—I much prefer all chronologies interfiled into a single large database. It helps place everything in proper context and, more importantly, saves having to look several places for complete information on a single point. Fortunately, the book has an excellent index to offset some of this inconvenience.

Of course, when compiling information from many sources into one, a

number of problems will inevitably crop up. Here are a few things I've found:

- Early Lennon-McCartney compositions for which there are no known (or reliably suspected) recordings, are listed in the "Bootlegs and Unreleased Recordings" section with a note that "...no early Beatles recordings of these songs have surfaced."

- Surely it's unnecessary to list something like "The entire *Help!* film soundtrack is on CINELOGUE 4," now that it's possible to go out and buy a copy of *Help!*. There was a time when this sort of listing might have been important, but no longer.

- An amusing typo on p. 225 mentions a CD titled **GET BACK AND 220 OTHER SONGS**.

- 22 Aug 62: is the *Some Other Guy* acetate really the same performance as the Cavern film? I had always assumed not, since there are noticeable differences, primarily in the fact that some of Paul's vocals are audible, but it was possible that these might be due to the poor sound on the film. However, having spent the better part of an hour trying to get the two performances to synch up, they still appear to be different.

[This made me wonder. I know that the other song filmed that day is said to be *Kansas City/Hey-Hey-Hey-Hey!* (even Lewisohn says so). But what if they filmed two versions of *Some Other Guy* instead? Well, it's something to think about...]

Another weakness is its mention of only vinyl releases. For example, while reviewing *THE LOST LENNON TAPES VOL. 25*, I turned to the book for information on the 8-track release of *WALLS AND BRIDGES* and found nothing. Nor is there any mention of the alternate mix of *Steel and Glass* in the "Alternate Versions" section. To be fair, none of the other major discographies mentions it either—but where does one go for this information?

*Ringo Starr:*

*Straight Man or Joker?*

Alan Clayson

1992: Paragon House; \$21.95

Considering the impact of the Beatles on world culture, it's surprising that we've had to wait more than twenty years (post-breakup) for the first biography of one of its members. True, Ringo's solo career has certainly been uneven—but which of the ex-Fabs' has not?

This is a respectable effort, but uneven in tone. Clayson, who also wrote a biography of George (*The Quiet One*—which I have not seen), comes down awfully hard on Ringo for missed opportunities and dissipated momentum. At times one detects the faint taste of sour grapes—as if Clayson (who is a musician) were telling himself, and the readers, "I would never have done it that way."

### *The Beatles Companion*

Ted Greenwald

1992: Grange Books; \$14.95

There's little if anything new here, but it does have a number of nice touches that one rarely finds in a book aimed at the general public: a discography of acetates, a list of "fifth Beatles," discussion of promotional films, and brief bios of producers, friends, lovers, family and business associates.

### *Le Guide de la Discographie Originale Française Des Beatles (1962-1970)*

Stephane Fremont

& Jean-Claude Hocquet

1991: Musique et Passion; \$22.00

Because of the lack of discographies for any countries but the U.S. and U.K., many collectors may find this French volume of particular interest. Having no knowledge on the subject, I am unable to comment on its completeness but, while it is short on text, it is profusely illustrated with black and white photos of both fronts and backs (and some label variations) of both 12 and 7 inch releases. I would think that similar volumes from Germany, Japan and most other countries would also be helpful in creating a more complete picture of the Beatles' worldwide impact. Available from Musique & Passion, 91

Rue Gambetta, 59000 Lille, France; the \$22 price includes airmail postage.

### Gray Areas

fall 1992, Vol. 1 No. 1

*Gray Areas* magazine is an intriguing mix of Grateful Dead, computer hacking, tape trading, bootlegging, adult films, anti-censorship, counterculture and anything else which strikes the editors' fancy—examining, as they say, “the gray areas of life.” The premiere issue contains an extensive Dead videography (9 pages of tiny, single-spaced type and some photos), concert tape reviews (including one of Macca 12 Dec 89), a short interview with Frank Zappa about his bootleg series, and a number of zine, book, video, catalogue, software and disc reviews. Their stance is anti bootlegging but pro tape trading; a fine line to walk. A sample issue is \$5.00 (US) or \$7.00 (foreign) from Gray Areas Inc., P. O. Box 808, Broomall, PA 19008.

## NEWS

### WE'RE BA-ACK!

And just where have we been? To quote Ron Nasty, “I haven't been staying away so much as not coming here.”

The fact is, after several Beatleg-intensive years, I needed a break. I couldn't even listen to **UNSURPASSED MASTERS** without thinking about something else. The music went in one ear and out the other without connecting with anything in between.

It was also necessary to devote our meagre resources (time and money) to another, far more profitable project—creating a new company and a new product (trading cards based on the classic tv show, *The Avengers*; if you're interested, contact your local comic book or trading card shop—not Storyteller!). This took far longer than any of us ever thought it would, or could. As a result, we have fallen behind in *Belmo's*, books and orders and now we're scrambling to get caught up. I appreciate the patience of our readers, customers and postal inspectors (just kidding!). Things

should be back to what passes for normal very soon.

Of course, it's also been a s-l-o-w summer and fall. I've heard of no new issues of any significance during that period, so we really haven't missed much.

Some time ago, I wrote that I could be reached via the Prodigy computer network. Since then, I have been banned for using a pseudonym and, since I'm not about to change after all these years, they can go suck eggs. Never liked the service much anyway—too slow, full of ads, and they censor.

Our offerings of *Apple Log* and *Collecting the Original U.K. Pressings* (see last issue) was a fiasco! We did not even get enough orders to buy the minimum number wholesale. Well, we won't do that again! If you must have them, you can get them through Mark Lapidus's catalog. That means we won't be offering the new *Hot Wacks* (now out) either.

### MORE REUNION NONSENSE

As we go to press (mid-December), Paul is making headlines with remarks that he, George and Ringo are now well and truly working on a series of *The Long and Winding Road* television shows, to be produced by the BBC (and, rumor has it, made available in the US on the Disney Channel). Paul did say that the three of them *may* record some new music for the shows, but I would remind everyone that George hasn't said that yet. *The Long and Winding Road* has also been mentioned as a possible outlet for some “officially” released studio outtakes—similar to *The Making of SGT. PEPPER* special. Let's keep our fingers crossed.

And speaking of the Disney Channel: sometime next year, they will be broadcasting *Ringo Starr: Going Home*, which appears to be a documentary look at his most recent tour.

Of course, you know by now that Paul's new LP, called **OFF THE GROUND**, is said to be finished and due to be released in February. Apparently there will also be a tour, but no

details have reached me. It's a safe bet, though, that there will be at least a few U.S. appearances.

### PEPPER OUTTAKES: COMING SOON TO A BOOTLEG NEAR YOU

And speaking of *The Making of...*, here is what I found. These are all taken from sequences where George Martin (and, in one case, Paul) fiddles with the four-track levels during playback. Bear in mind that all of these are off monitors, have talking over them, and tend to be brief.

**Strawberry Fields Forever**, takes 1, 6 & 7; some track isolation

**Sgt. Pepper's Lonely Hearts Club Band** (cv); isolating tracks, including the terrific backing vocal harmonies

**Lucy in the Sky with Diamonds**, “very early rehearsal take” (28 Feb 67?)

**With a Little Help from My Friends** (cv); minor remixing

**Within You without You** (cv); isolating tracks

**Being for the Benefit of Mr. Kite** (cv), isolating tracks

**Good Morning Good Morning** (cv); isolating tracks

**A Day in the Life**, “rehearsal take 1” (19 Jan 67?) plus isolation of cv tracks

The special also uses some great old footage (including the color film of George with Ravi in India) and has new interviews.

### BADGE

As part of an MTV interview, Eric Clapton had a few interesting things to say about **Badge**. First, Ringo was responsible for some of the lyrics, including the bit about “our kid, now he's married to Mabel.” Second, the title originated like this: Clapton and George were sitting opposite each other at a table; they had the music, and George was jotting down ideas for lyrics. Clapton looked at the paper, and misread (upside-down) “bridge” as “badge,” and thought it was a great title.

### WIENER AT WORK



Jon Wiener (*Come Together: John Lennon in His Time*) was interviewed on CNN (*Showbiz Today*, for 22 Jun 92) because his appeal (filed with the help of the ACLU) to recover John Lennon's full file from the FBI under the FOIA had cleared yet another hurdle. Wiener said that the Bureau is still holding back about 100 pages, claiming that it is doing so in the interest of national security (snort!). Apparently, the FBI has one more chance to show specifically how this is true, or the files must be opened. Wiener said that he expects to find primarily information that the Bureau was used for political purposes in protecting the re-election campaign of Richard Nixon. Haven't heard anything since then.

### BOP BOP SCHUBERT

Reader Tom Caton, who once worked with Eric Idle on the film *Too Much Sun*, writes that Eric told him that George actually sang backing vocals on the Rutles track, **Blue Suede Schubert!** Apparently they're mixed 'way 'way down, though.

### FOR COMPLETISTS ONLY

This is pretty marginal, but I had to mention it anyway. When the Beatles broke over here, TV shows fell all over themselves to feature long-haired pop groups. Recently I saw a rerun of an episode of *The Munsters* which featured The Standells (**Dirty Water**) covering **I Want To Hold Your Hand** to an audience of beatniks (!). Cool, Daddy-O. Those crazy kids! A classic moment of truly awful '60s television.

### PEACE OF MIND

A couple of people have reported that the **Peace of Mind** lyrics, printed last issue, are in fact from a Gene Vincent song. That makes sense. A special "above and beyond" aware to Jan Cees ter Brugge for listening to several dozen songs by that title in a effort to ferret out the truth. For the complete story, see the letters in this issue.

### THE EVOLUTION OF

## REVOLUTION

We know from Mark Lewisohn that parts of the last six minutes of take 18 of **Revolution 1** (consisting mostly of vocal weirdness) were used in the making of **Revolution 9**, but where exactly are they? Oddly enough, I was driving across town the other day when my local listener-supported radio station (KXCI) played "everybody's favorite Beatles cut," and several of them popped out at me. At home, I listened to the darned thing and found:

CD timings; all John's vocals; all mixed in same location:  
 2:33 - 2:50 "Right, right, right..."  
 3:12 - 3:15 "Oh..."  
 3:35 - 3:51 vocal weirdness  
 4:05 "All right."  
 4:21 - 4:26 vocal weirdness  
 4:59 - 5:03 "Right..."  
 5:51 vocal weirdness  
 5:56 - 5:57 vocal weirdness  
 6:52 - 7:47 John and Yoko ("If you become naked...")

There are probably other bits as well, which are too faint or brief to distinguish. Give it a listen and see what you think. A further point: were the last six minutes actually cut off the tape, was a copy made, or was the actual tape played and mixed "live" into **R9**?

**Ringo Starr**  
**Celebrity Weekend '92**  
**Concert: 24 Oct 92,**  
**McKale Center**  
**University of Arizona,**  
**Tucson**

"The Sierra Tucson Foundation," the program booklet explains, "was established in 1991 to provide funds for treatment at various facilities across the country for adults and adolescents who suffer from life-threatening chemical dependency, mental, emotional and behavioral disorders." Ringo and Barbara and Jimmy and Jane Buffet are founding members of the Honorary Board of Directors of the Foundation, so it was natural enough that they would lend their names and talents to its fundraising efforts. The result was this

"first annual" event, so we may look forward to something similar next year.

Celebrity Weekend '92 kicked off with the Friday evening concert; other events included open lectures on addiction and recovery, an auction and banquet, and a celebrity breakfast and golf tournament. The October issue of *Tucson Lifestyle* had a Ringo cover, a short article and an even shorter (but original) interview.

The concert sold to about 90% capacity (it probably would have sold out had U2 not been playing in Phoenix the same evening), and all acts were warmly received—even allowing for the absolutely awful acoustics of the McKale Center. We could see pretty well from where we were sitting (high up, stage left), but often what we heard was a distorted racket which rendered unfamiliar music incomprehensible.

The evening began with Ringo coming out on stage, thanking everyone for coming, and introducing the first act: Nils Lofgren. Nils did an abbreviated set on both acoustic guitar and piano which went over well, although most of the audience (like myself) was unfamiliar with his solo material.

James Taylor was next up. The audience was definitely happy to see him (the couple next to me had come specifically to see him, and left after his set). He performed a number of crowd-pleasers, and even included a couple of Beatles-related items: **Something in the Way She Moves**, from his Apple LP, and told a story (with an accompanying tune) about a pig which had been a gift from Linda and Paul in the early '70s.

Then it was Ringo's turn. Backed by Jimmy Buffett's band, he did the **No No Song**, **Act Naturally**, **Don't Go Where the Road Don't Go** and **Yellow Submarine**. They'd had only a day or so to rehearse, but the versions were strong—especially the song from his new album, which rocked respectably.

Jimmy Buffet was the headliner, and most of the audience were Parrot-heads there to see him. He did a full set and of course the crowd loved him

(only a few people remarked on the incongruity between the goals of the event and some of his lyrics). Then everyone piled back on stage for the rousing, singalong finale, **With a Little Help from My Friends** (surprise!).

Merchandise consisted of posters, t-shirts (two different), hats and a program booklet, all with Ringo designs. None were selling particularly well, and the audience was disappointed that there were no Taylor and Buffett items to be found. Still, the event was a good first effort and I assume it will get even better as the staff gathers experience.

## LETTERS

### Ted Greenwald

I met an engineer who worked at Record Plant West for a while, I think during the time Lennon was there. He said it was his job to catalog the Lennon tapes after John died. He saw a lot of stuff—including a four-track safety copy of one of the Hollywood Bowl concerts which, he said, was stolen before the place shut down. He also heard a lot of stuff, mostly Jim Keltner Fan Club recordings, including a studio jam of **Bring It on Home to Me** which featured Paul which, he said, was nearly unlistenable.

The same guy has an interesting story about **Aerial Tour Instrumental**. The Dixieland ending, he said, was canned—right out of the Mellotron's tape collection. Apparently there's a sound effects oriented tape which includes a bunch of stock music with different chord vamps on different keys and a bunch of endings. That was some of it.

### Philip Sondericker

In your review of **CODENAME: RUSSIA** in *Fixing a Hole*, you state that "the Beatles get along quite well...without anyone quitting during these 45 minutes."

You couldn't be more wrong! This appears to be the very session in which George "quit," as can be heard quite clearly at the end of side B. Immedi-

ately after **Hi-Heel Sneakers** is the following brief exchange:

*George: I'm leaving the band now.*

*John: When?*

*George: Now.*

Not long after, following **Don't Be Cruel**, there is a conversation among the three remaining Beatles and (I assume) Michael Lindsay-Hogg:

*Paul: A7, D7, G7...Get 'em off over the weekend and you're in.*

*Lindsay-Hogg: If Maureen learns to play the guitar, then she can be... (he trails off).*

Forced humor, obviously, and I must say that nobody seems particularly concerned over what had just happened. What do you think?

*[I'll be damned. As you mentioned, everyone seems rather casual about the whole thing. I find that very strange—however, since we aren't privileged to what went on immediately before, there are probably things we don't know that may have led to this attitude. Well listened!]*

### Mike Bedford

The release of **UNSURPASSED MASTERS** v.s 6 and 7 has raised some interesting questions in my mind regarding both the source(s) and future availability of Beatles studio outtakes.

1) **UM6** offers us takes 1 and 2 of **I'm a Loser**, while **UM7** has take 3. Likewise **UM6** has **There's a Place** take 1 while **URT2** has takes 3 and 4 and **UM1** has takes 5 and 6 and 12 and 13. The same situation exists for **Thank You Girl**, **I Saw Her Standing There**, **A Hard Day's Night**, etc., where the various takes have been scattered among different CD boots from different labels over different periods.

*Question A:* Assuming these tapes "escaped" from EMI on some past date (as opposed to a slow leak over the years), why are the separate takes of various songs being cut up and released piecemeal as described above? It reminds me of how *The Lost Lennon Tapes* was handled, or how bootlegger release the **GET BACK** sessions tapes. I can only guess that it is a marketing decision. If Yellow Dog wants to sell

copies of its releases, what better way than to split up new material between them? This ensures sales of both volumes. Or perhaps the customer does not appreciate having to endure take after take of the same song, one after the other (I think Westwood One reasoned this way).

*Question B:* Aside from the marketing methods of the bootleggers, the random release of these various takes says something exciting to me: I'm beginning to believe that the bootleggers already have other complete session tapes, and are waiting to release other gems at a later date! How else could they pick and choose from among the various takes of each song? It seems easier to believe this than to believe that a random take of a song drops out of the sky now and then, and is simply picked up and put on a boot whenever. This might just mean we can safely expect further as-of-yet unheard Beatles goodies to come our way soon!

2) Further support for this theory comes from the fact that the bootleggers have occasionally seen fit to fade out a take on their release (**Don't Bother Me**, take 10, on **UM6**, for example. On **UM1**, the same company had already put out takes 11-13).

3) Ever since the release of the first two **ULTRA RARE TRAX** CDs, there has been much speculation (and certainly some hair-pulling by some executives) as to the source(s) of this material. Not only as to by whom, but also how were these tapes removed from EMI? Were the original session tapes taken away? Tape-to-tape copies on one-inch reels? Quarter-inch reel-to-reel dubs? Or how about cassette copies?

I may have stumbled upon an answer. While listening to my CD of **UM1**, track 9 (**Misery**, takes 2-6), I noticed that at various points during the takes I heard pre-echo on the first words of the song ("The world...") caused by print-through on the bootlegger's source tape. Lewisohn tells us that **Misery** was recorded at 30 ips. Perhaps someone out there can calculate if pre-echo occurring two seconds before that vocal is



consistent with a tape speed of 30 ips. If so, this would indicate that the session tape was used for the bootleg. If not, then we could conclude that another tape format was used (I'm leaning toward the latter).

The pre-echo can be heard at 0:06, 1:07, 1:27, 1:29-30, 2:10-11 and 3:07. (The Condor version on **HOLD ME TIGHT** reads about two seconds past the above times). Similar pre-echo print-through can be heard on the edit piece for **I Saw Her Standing There** (UM6, track 2) at 3:14-16 into the full track.

Further examination should turn up additional examples for other songs. I hope my observation can shed some light on the subject. Or maybe I'm wrong somewhere.

*Additional thoughts: how long must the tapes have been sitting in the vaults before the print-through (if this is what it is) occurred? Can we really be sure that someone is not feeding the bootleggers a few takes at a time? I'm not 100% certain of that; it does seem to be happening with the **GET BACK** tapes. What kind of security did EMI have before the very first **URT**? Could just about anyone who had a good reason to have access made copies for their own enjoyment, only to turn them over to collectors and/or bootleggers at a much later date? Just how many tapes are actually still in the archives? Lewisohn mentioned some that were supposedly thrown away. Did he actually find a record of that? What if they had been stolen instead? I have heard (unlikely, I think) rumors that EMI gave access to certain collectors during the preparation of the Abbey Road show. Were copies made then?*

#### Bill Gustavsson

I'm writing to confirm that Ringo did record at least two songs in Copenhagen around 1977.

I have heard **One Way Love Affair** and "She's So in Love" (correct title? I don't know) and I found that "She's So in Love" is a very strong Ringo song. It's also true that he jammed with Cat Stevens in Copenhagen around that

time.

#### Don Sauter

In my last letter, I wrote:

"Trying to compare John Winn's study of the backward guitar in **I'm Only Sleeping** with the one I did a few years ago had me scratching my head for a while. I think he missed the backward guitar on line D in the first **YESTERDAY AND TODAY** version (It actually starts on the last word of the preceding line). It may be worth pointing out that the backward guitar bits on lines A and C of the UK mono version are identical to those on lines A and C of the UK stereo version. However, the backward guitar on line D of the UK mono is *not* the same as on line D of the first **YAT** version."

Since then, I've gotten even more confused. I borrowed a post-Apple **YESTERDAY AND TODAY** (orange label) from a friend and found **IOS** to be identical to the one on my rainbow label **YAT** from the late '60s. Can somebody straighten this out? (By the way, can we use Campbell/Murphy line numbers?) [I dunno. What are they?]

From **THE BEATLES EAST COAST INVASION LP**, side B, band 5:

Q: "Ringo, uh last night you sent a tape to some friends in Liverpool after a little bash session with the Bill Black Combo."

Ringo: "That's correct. That is correct."

In the *London Beatles Fan Club* magazine, spring 1990 issue, there's an article based on a talk with two Grapefruit members, Geoff and Pete Swettenham. Besides John and Paul producing **Lullaby**, they mention one other instance of Beatles involvement in their music. Pete says, "Paul came down to Advision Studios when we were recording **Yes**—Spencer Davis came as well. Paul helped us record the backing track. We had orgasms over it."

About that BBC recording of *King Lear*, did anybody listen for the pop? It occurs at 4:14 into *I Am the Walrus*. It's immediately after the word "death," where Oswald says, "O, untimely death

(POP!)." It strikes my funny bone that a record pop mat be preserved on a Beatles CD, but I'm not sure that's what it is. If the BBC has the play on tape, as opposed to vinyl, or if it had been performed live when John was doing his mixing, we'd need another explanation for it.

#### Chris MiGnano

Is the questionable version of **You're Going To Lose That Girl** on **NOT GUILTY** the same as broadcast in *The Lost Lennon Tapes*? [Yes. Remember that Westwood took a lot of their unreleased material from bootlegs.]

Do I recall that a reader once wrote that the Condor CD **DIG IT** had a stereo outtake of **Her Majesty**? Is this the same as on **UM5**? [The version on **DIG IT** CD is from the **GET BACK** sessions and is not stereo. The version on **UM5** is the usual mono version with the intact ending.]

Is the **I'm Losing You** on **LLT26** the corrected version from **FULL-FILLING THE FANTASIES**? [It's the same track in much better sound and much closer to the correct speed.]

#### Chris Lee Robinson

The song **Peace of Mind** which appears on the Stu Sutcliffe playlist is featured on a 1989 release by Gene Vincent, **THE E.P. COLLECTION**. (See for Miles, SEE 252). It is the same song which was recorded by The Spaniels in 1957, and is credited to "Bracken." Gene Vincent recorded the song at Capitol Tower Studios, 26 Mar 58, with Eddie Cochran guesting on backing vocals.

Next issue: Well, I'm gonna try to get caught up on all the stuff I've promised over the last few issues: a look at the different versions of **Let It Be**, the **RINGO** mixes, *The Art & Music* and more... plus an analysis of the **GET BACK** acetates. C-Ya

**Belmo's**

# BEATLEG

**NEWS**

Documenting Beatles bootlegs for over a quarter of a quarter of a quarter of a century.

Heavenly Hog says,  
"Now Just  
\$2.50"



ISSUE 34  
VOLUME 6: #1  
JUNE, 1993

## The International Newsletter For Collectors

### Belmo Is Back! Can You Dig It?

For the past three years L.R.E. King has edited and published the BEATLEG NEWS. Mr. King has decided to leave BBN and try his hand at other projects. With his stepping aside I will now take over all aspects of the newsletter.

First, let me thank L.R.E. for his exhaustive work on BBN and congratulate him for taking the magazine to a higher level. His contributions will be missed. I hope I can maintain his high level of scholarly excellence.

Second, let me allay any fears that any major changes will be made which might lessen the appeal of BBN. I plan to continue with the vision for the newsletter as I saw it over six years ago. This vision includes:

- 1) Reviews of the newest underground releases—letting you know what is a good buy and what is a rip-off. No one wants to spend money on garbage. It is my hope (and belief) that this newsletter will save you at least triple your cost of a subscription.
- 2) News and information on rare releases, recordings, videos, tapes and books which aren't normally reported in Beatles publications. Rarities and collectibles will be our focus here.
- 3) Publishing rare photos, artwork

and graphics which you will find interesting, entertaining and occasionally humorous.

4) The cost of BBN will stay the same through 1993. I'll review subscription rates at the end of the year. I'm also aware that BBN has not been published on a consistent basis for the past year or so. My plans are to publish every two months - rain or shine. If BBN is to be a viable publication, it needs to be published in a timely and predictable manner. I will do this.

No magazine can be published in a vacuum. It is my hope that you, the reader, will contribute articles, reviews, clippings, artwork, ideas, data and criticisms. For this magazine to succeed I'll need your input - because there is no way I can do it alone.

One change I plan to make is the addition of advertising in BBN. Display and classified ads will be available for interested parties. (See ad section for more details.) Advertising serves some important purposes: 1) Readers can sell their goods or express their wants, 2) the income BBN receives from advertising helps to offset costs, and thus it keeps the price of BBN at a constant level.

Correspondence requiring a personal answer from me will be answered as

time allows. Please be sure to send a self-addressed stamped envelope (SASE) if you want a reply. I'm a busy guy so please be patient.

A bit of personal news of interest to all Beatles bootleg collectors. For the past three years a fellow collector (who shall remain nameless for the time being) and I have been gathering information for a book on the history of Beatles bootlegs. I'm happy to say the book is finished and is awaiting publication. It is an exhaustive and comprehensive study which my co-author and I know will amaze, enlighten and entertain Beatles collectors. As we near the publication date, I'll reveal more details of this book.

Finally, I've been asked by BEATLEFAN to contribute a column on underground releases - watch for it soon at a neighborhood near you. Or write: BEATLEFAN, P.O. Box 33515, Decatur, GA 30033. Tell them Belmo sent you!

Thanks to all for your support. I hope to hear from you soon.

Peace,

Belmo



## News, Reviews & Rumors

"Helter Skelter"  
(Sapcor 1000)  
Japanese CD

This compact disc from Japan (selling for anywhere between \$50-\$100) was being heralded as containing a 22-minute version of a "Helter Skelter" rehearsal/jam. Unfortunately, the version is bogus (another outtake) and our dreams of hearing the Holy Grail of Outtakes are once again dashed. It is beyond me why bootleggers keep trying to pull this shit on us. The rest of the CD is filled with previously released outtakes (many of which are questionable as well) such as "Frenzy and Distortion", "Revolution #9: Backwards", "Beyond the Valley in the Day in the Life", "Peace of Mind"

and etc. Avoid this horrid CD at all costs.

It is rumored, however, that two different bootleggers are rushing to put out CDs with the legitimate "Helter Skelter" outtake. Quality is said to be only passable as it is several generations removed from the master tape.

"Nothing But Aging" and "Arriving Without Travelling" were two popular bootlegs last year and are now united onto one compact disc entitled (appropriately enough), "Arrive Without Aging". For those who missed the vinyl versions I recommend you seek out this CD.

Vigatone is one of the last labels to continue producing vinyl bootlegs of quality. Their newest release is "Posters, Incense & Strobe Candles" (VG 70). This album is taken from a Boston radio station's reference acetate for the Beatles' original mix of "Get Back". It is a nice package which includes the music in excellent sound quality, radio chat, commercials, and an insert sheet detailing a brief history of the broadcast. This is a unique artifact and should be in any collector's collection.

Paul McCartney bootlegs from his recent performances are beginning to appear. The first is "Looking For Changes" on CD which was recorded live at the Ed Sullivan Theatre in New York on December 10, 1992 for MTV's "Up Close". This bootleg has 20 tracks including the censored "Big Boys Bickering" (Paul sang the "F"-word!) and the "Jingle Bells" excerpt. It is in stereo, unlike the video currently making the rounds. The other new bootleg is "Still Off The

Ground" and was recorded live at the Ed Sullivan Theatre on December 11, 1992. This release comes as a regular CD and as a picture CD. There are 18 tracks on this release. Other Mac boots of this material is due out any time.

John Lennon fans can expect to see three more vinyl volumes of "The Lost Lennon Tapes" from Bag Records. These should be out by June and are said to be the last in the series - making 29 volumes in all.

Yellow Dog's newest bootleg release is "The Beatles: Control Room Monitor Mixes" (YD 032). The 15 tracks were recorded sometime in 1966/67 and it is said the Beatles were in the studio playing with the mixer on these. The songs are: Across the Universe, For No One, I Am The Walrus, Here There and Everywhere, Sexie Sadie, Brian Epstein Blues, Lady Madonna, Happiness Is A Warm Gun, I'm So Tired (backing tracks) and four other versions of I'm So Tired. I have not heard this bootleg, but I am suspicious of its authenticity.

The latest on "Control Room Monitor" is that it is delayed until fall due to production problems encountered at Yellow Dog's European pressing plant.

Another suspect release is "All Too Much" - The Beatles Rarities On Compact Disc Volume 14. "On the Radio Broadcasting" has produced numerous CD radio shows in the past and to my knowledge are all legit. This one I wonder about. Some of the tracks have been remixed by persons unknown and a number of the tracks

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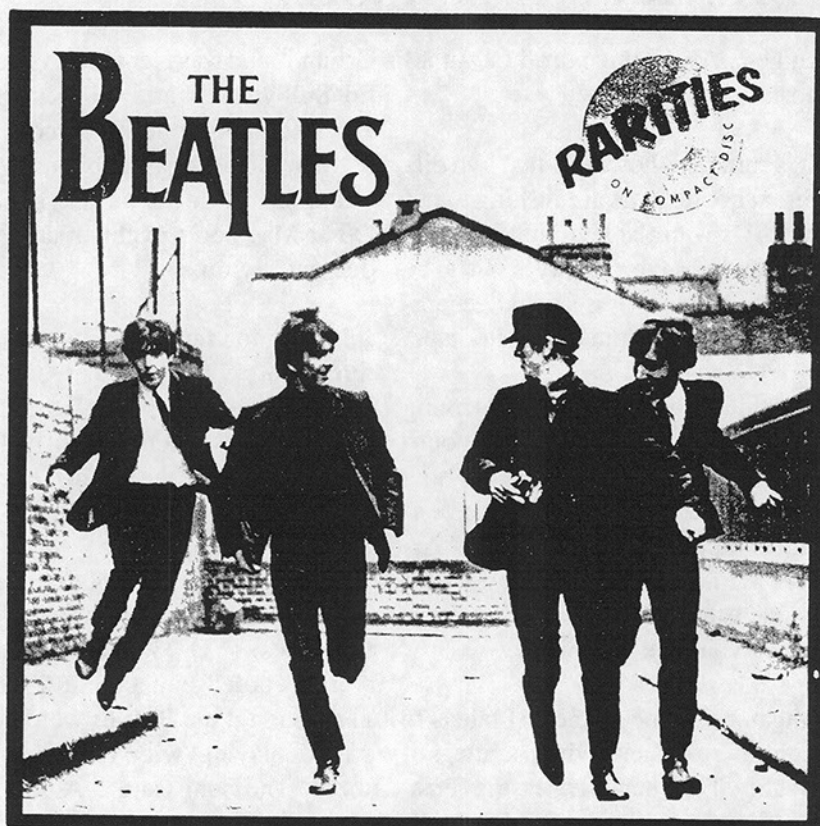
Editor & Publisher:  
Belmo

Design & Layout:  
Janet Wilson

Contributing Editors:  
Jeff Jerdon  
Tom Jones  
Mal Evans, Jr.

Bootlegs are illegal so don't ask where you can find them - we just report what's in 'em!

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were taken from vinyl. The total tracks number 25 and range from the German version of "My Bonnie" to the mono version of "Tomorrow Never Knows". I've seen this CD advertised from \$35 to \$50. Do you really want to spend that kind of money on a collection you could put together yourself?

Paul McCartney fans should keep an eye out for bootlegs of his two Milano shows said to be set for a summer release.

## RUMOR OF THE MONTH

Here's a rumor for you. I was told that Mark Lewisohn recently traced the leak which led to the "Ultra Rare

Trax" series to a former EMI employee who has since died. Now, here is where it gets interesting. Lewisohn supposedly contacted the man's widow who admitted she had the tapes as well as having many others not yet booted! Seemed her husband died before completing any further deals with the Pig. As the story goes Lewisohn was able to convince the widow to turn the tapes over to him, which he in turn gave back to EMI.

Well, I found this a bit hard to swallow, so I questioned some people "in the know" and found that this story is totally without substance. When Lewisohn heard the story he categorically denied there was any truth to the story. That is good enough for me.

## Collector's Corner

by Jeff Jerdon

Well, here we go again with another new Macca album, a new world tour, and the beginning of a never-ending torrential flood of special editions and collectibles.

First up is the Japanese special edition of OFF THE GROUND (TOCP-7580). For those of you expecting a follow up to the 2-disc FLOWERS IN THE DIRT special, you are in for a disappointment. This set simply includes the OFF THE GROUND CD, a booklet, extra lyric sheets, and a bonus CD3 containing "Long Lether Coat" and "Kicked Around No More" (BCDS-1021). Still, it's a nice piece. And if you can find one for under \$40 you should go for it.

Next we have a new box set from UFO - the same folks that brought the REVOLVER, HELP!, SGT. PEPPER, and MMT box sets. This one is for THE 1993 WORLD TOUR REHEARSAL SESSION. The 12" X 12" box set includes a 12" picture disc of the Docklands Press Conference (nice full color photos on both sides), the Parlophone commercial 12" of the Steve Anderson Deliverance remixes, a 24-page booklet of photos (color & black and white) from the press conference and rehearsal session, a T-shirt with a rose on the front similar to the one Macca wore at the press conference, and a numbered certificate limited to 1500 copies. Priced in the \$55 to \$60 range, this will probably appeal to the more hardcore fan, though others may find something in this set to recommend it.

*Editor's Note: Mr. Jerdon is a world-renowned collector of obscure but legit releases.*



## To: Belmo's Beatleg News

I offer the following thoughts in response to the inaccurate, misleading review of my book, *The Beatles: The Ultimate Recording Guide*, written by "LRE King". His review included the following points:

"...this book cannot hope to be 'ultimate' any more than Lewisohn turned out to be 'complete.'"

Anyone involved in collecting, identifying and cataloging Beatles recordings knows that the process is an unending one, since new recordings are constantly being discovered. Does that constitute valid criticism of books that document what is known up to a given point? If so, why bother publishing any reference materials, including the *Baseball Encyclopedia*? After all, they're going to play another season next year anyway, right?

"...it was a dangerous editorial decision to go to press before Lewisohn's *Chronicle* came out."

The delivery date for the manuscript was set in my contract. At no time was any decision on the date of publication predicated on the scheduled release of anyone else's book. Publishing this book involved granting a license for a revised edition from McFarland & Co. (publisher of the original edition) to Facts on File, negotiation of a contract acceptable to both publishers, my agent, and myself, the redrafting of the manuscript from start to finish, including a complete updating of events and recordings since 1985, and compiling photographs and obtaining permission for their use from Apple Corps Ltd. Neither I nor my publisher was aware of the plans for anyone else's book. Nor would it have mattered; I did my own book using my own information, mainly from my own collection. I used previously published materials to help identify the sources and dates of recordings as accurately as possible. However, this was always a secondary consideration since the main objective of the book was to identify existing recordings and the discs on which they can be found, if such discs exist. In fact, my book was originally scheduled for release even earlier (in June) but was delayed.

"My biggest reservation, though, is with the format carried over from his 1986 edition."

The format was part of the deal. Facts on File purchased rights to the original edition and insisted on a revision that closely matched that format. One of the reasons Facts on File agreed to publish the book was the format, which they liked. Authors design books in a way that they feel will work best for the reader. Every reservation of yours might be seen as a plus by another collector. In organizing my own collection, this is the guide I had always wanted for myself, and one that I thought most collectors would find useful. The *General Chronology* is designed as an abbreviated guide to the flow of Beatles history, punctuated by those events that have been recorded. The subsequent sections contain the details on officially released recordings, complete, current and accurate U.S. and U.K. discographies (which exist nowhere else), and all known recordings that remain officially unreleased, most of which appear on bootleg records.

"Mr. King" also notes the following "problems":

"Early Lennon-McCartney compositions for which there are no known...recordings, are listed in the *Bootlegs and Unreleased Recordings* section with a note that '...no early Beatles recordings of these songs have surfaced.'"

What's the "problem" here, or the point? This section of the book lists all unreleased Beatles songs, whether they are known to have been recorded or not. That is clearly explained in the introduction to this section.

"Surely it's unnecessary to list something like 'The entire HELP! film soundtrack is on *Cineloque 4*' now that it's possible to go out and buy a copy of HELP!."

Unnecessary for whom? How is the owner of that particular bootleg to identify the recordings on it? One objective in this section was to identify the contents of as many bootlegs as space would permit. Given the deliberate misrepresentation of the contents of many bootlegs, it is worth clarifying these things wherever possible, although space limitations clearly precluded the listing of all bootlegs.

"An amusing typo on p. 225 mentions a CD titled *Get Back and 220 Other Songs*."

Is a printer's error a valid criticism of this or any other book? Is mentioning it worth the

already limited space available to you for reviews? Does this actually help any of your readers to evaluate the worth of the book? I can't help thinking that the inclusion of this meaningless remark indicates that you were determined to find something negative to say about the book, and that you had considerable trouble in doing so.

"Is the 'Some Other Guy' acetate really the same performance as the Cavern film?... having spent the better part of an hour trying to get the two performances to synch up, they still appear to be different."

If it took you an hour to figure this out, can you seriously believe that there are more than a handful of people on the planet who give a damn? Incidentally, Lewisohn's *Chronicle* maintains that there are two versions, a point you missed in his book. I'm sure that film editing altered different releases too.

"Another weakness is its mention of only vinyl releases. For example..., I turned to the book for information on the 8-track release of *Wall and Bridges* and found nothing. Nor is there any mention of the alternate mix of "Steel and Glass" in the *Alternate Versions* section.

Is this comment a serious mental lapse or a deliberate misrepresentation? If you found only vinyl releases in the book you can't have looked very carefully or deeply into it. The book includes complete listings of all Beatles vinyl records, CDs, and cassettes issued in the United States and England through 1991, as well as vinyl and CD bootlegs.

As for 8-tracks and the alleged alternate quadrophonic mix of "Steel and Glass," the answer is quite simple. First, I don't have the 8-track edition of *Walls and Bridges*, nor do I know anyone who does. Perry Cox does not mention any unique mixes on the 8-track in his Beatles guide. Second, the bootleg *Lost Lennon Tapes Vol. 25* that carries alternate mixes of that song and "Beef Jerky," reportedly copied from the quadrophonic 8-track, was not released until after my book went to press. Even if it had been released earlier I would not have reported these alternate mixes based solely on the word of a bootlegger, since their information is often deliberately inaccurate. The bootleg itself is a bogus copy, since it is not quadrophonic; it is a two-channel stereo mix that can only be played

on traditional stereo equipment, not the quadrophonic systems that went the way of the wax cylinder long ago.

You are completely in error in saying that there is no mention of "Steel and Glass" in the *Alternate Versions* section; the two different versions issued on *Walls and Bridges* and *Menlove Ave.* are listed on page 201 in that section.

A major problem in preparing a commercial book is striking a balance between the relatively small number of devoted collectors, who are interested in minute details, and the much greater general audience, which is largely bored by them. Added to that is the pressure to cut material in order to keep the size of the book, and its price, down to a level that is affordable, thus making the book available to as many people as possible.

Allen J. Wiener

## Another View

by Belmo

### THE BEATLES: THE ULTIMATE RECORDING GUIDE by Allen J. Wiener

Beatles fans and collectors rejoice! We finally have the most complete Beatles recording information yet available in one volume - THE BEATLES: THE ULTIMATE RECORDING GUIDE by Allen J. Wiener.

Wiener's book is divided into several divisions for easy reference and is generously illustrated with record cover artwork.

The book begins with a "General Chronology" of significant events and dates relevant to Beatle-dom, with special attention being given to recorded events. Wiener notes those that are commercially available. This aid is especially helpful for the collector looking to complete his collection. This chronology includes everything from recording and release info of songs and albums, to published interviews, TV and radio appearances, Beatles' personal activities, movie filming and more. This chapter is a treasure trove. What's more, it covers the time period from July 7, 1902 (the birth of James McCartney) to December 18, 1991 (Harrison's Japan tour).

The "Recording Chronology" is next and

lists all the commercially released Beatles recordings beginning in 1961 up through the fall of 1991. Many interviews and press conferences are included as well. A typical entry reads: "Jan. 29 (1964): Recording of 'Can't Buy Me Love' was completed while the Beatles were in Paris. It was released as a single with 'You Can't Do That' Mar 16 in the U.S. and Mar 20 in the U.K.." This format puts the recording information in context - especially once we enter the realm of solo recordings. It is very interesting to discover what George was recording while Paul was taping his latest effort. For instance, in March of 1989 George recorded "Cheer Down" while Paul was making "Party Party" and Ringo was dueting with Buck Owens on "Act Naturally".

The "Discographies" section follows next. It contains the U.S., the U.K. and special edition releases of all Beatles group and solo, as well as nonmusical recordings from 1962 to 1992. Concluding this chapter is an alphabetical listing of songs released in more than one version, bonus tracks not included on albums and album variations of Beatles group and solo recordings.

Next comes my favorite portion of the book: "Bootlegs and Unreleased Recordings". Wiener chronicles all known unreleased Beatles recordings beginning the Quarrymen's "That'll Be The Day" from 1958 to Macca's "small venue gigs" in 1991. This chapter lists the songs by the dates recorded and gives the names of bootleg titles where the songs can be found. A typical entry: "1966/April 14-16: The Beatles recorded 'Rain' in five takes, with only the fifth including Lennon's vocal. Take 7, reduction mix that was used release, is heard 'Ultra Rare Trax 5 \$ 6', 'Not Guilty' (CD), and 'Unsurpassed Masters 3' (CD)."

The "Bootlegs" chapter ends with an alphabetical listing nearly 500 unreleased songs and their authors. (How many of these songs are in your collection?)

Many fans will appreciate "Appendix A: The Beatles as Supporting Players" as it details what is known and obscure as it relates to Beatles involvement in recordings bade by others. The songs are listed chronologically by release date and give the Beatles involvement - be it as songwriter, performer or producer.

"Appendix B: Videocassettes and Laser Discs" alphabetically lists the films, TV appearances, concerts and other events that have appeared on commercial videos. Over 90 films are listed here. There are even a few I don't have (and never knew existed)!

Concluding the book is the "Title Index" which makes for easy referencing. It lists song titles, album titles, and movie titles.

This book contains enough valuable info to keep any fan entertained and informed for hours. Even the most knowledgeable fan will learn new information Wiener's Beatles tome.

Wiener is a highly respected author, musicologist and Beatles expert whose writings, interviews and reviews have appeared in *Goldmine*, the *New York Times*, and even *Belmo's Beatleg News*. This book is an updated and expanded version of his highly touted *THE BEATLES: RECORDING HISTORY* first published in 1986.

### THE BEATLES TAPES VOLUME II: Early Beatlemania 1963-1964

Yeah! Yeah! Yeah! Beatlemania is back!

Thanks to Jerden Records we can now relive those heady days of the Fab Four Fanaticism via this CD of rare interviews, radio shows, news reports and more.

This full-length compact disc takes us on an historic ride back in time, beginning with some of the earliest interviews and press conferences with the Fab Four in 1963 England and France, leading to their successful invasion of America in early 1964, and concluding with a triumphant return to their homeland. The recordings contain the complete "public" story as told exclusively in the words of the Beatles and their fans, with no stuffy retrospective narratives.

Rock producer Butch Vig (Nirvana, Sonic Youth & L7) who served as a creative consultant to the project remarked, "This disc is as enjoyable as 'A Hard Day's Night'. It contains the actual events as they happened. Many of these rare recordings have not been heard since their original broadcast. Beatles fanatics will love it!"

Indeed, THE BEATLES TAPES, contain many rare backstage glimpses of the Fab Four cracking jokes, reciting poetry, 'putting on' the media and discussing future career plans after they "flop".

This is a great CD and I highly recommend it. What is especially nice is that it is a legitimate release. To get your copy of the CD (just \$15.98) call 1-800-422-HITS. They do take credit card orders.



# We Can Still Be Friends...

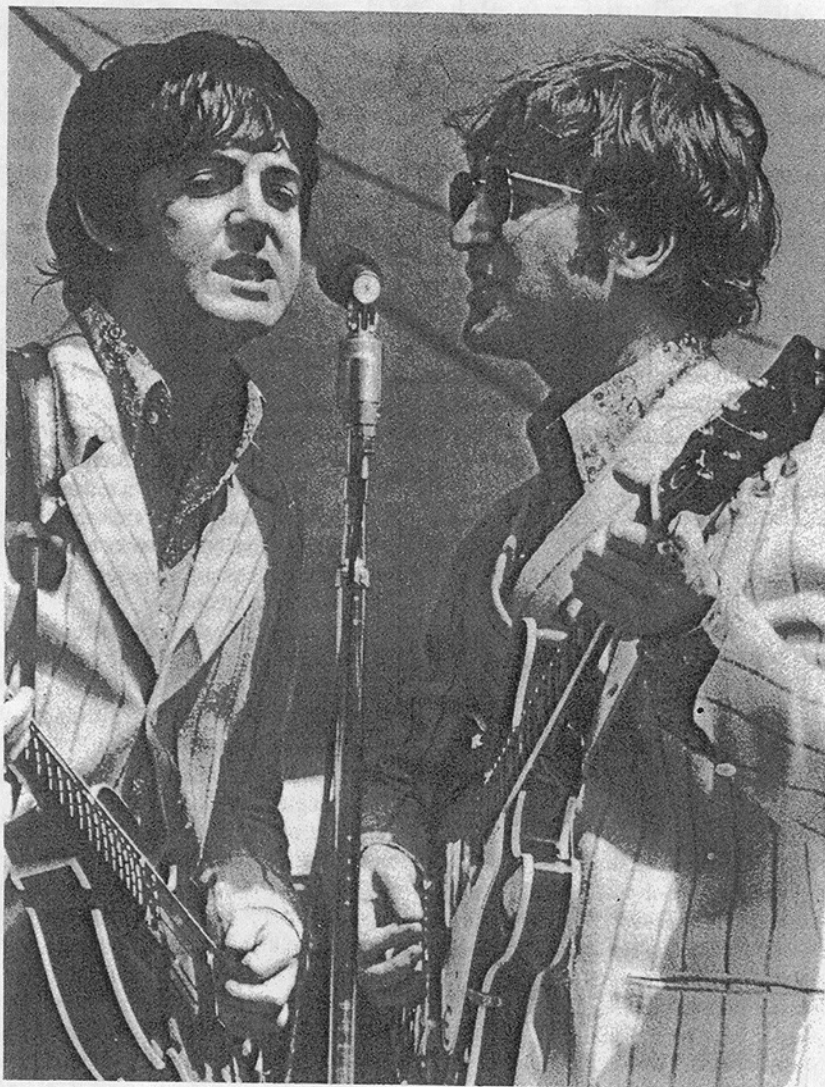
by L.R.E. King

With this issue, I return the editorial reins of *Belmo's Beatleg News* to its founder.

I first began to research Beatlegs out of idle curiosity—to find out what I had in the collection which I had accumulated over fifteen years. That turned out to be a challenge because no one had ever done it in such detail before. It was good luck that *Do You Want To Know a Secret* came out before **ULTRA RARE TRAX** and Mark Lewisohn's *The Beatles: Recording Sessions*, but it was good planning that *Fixing a Hole* came out afterward. Timing really is everything.

Subsequently, the URT and the UM series and *The Lost Lennon Tapes* gave me something interesting to wrestle with. But, there are now good reasons to believe that this Silver Age of Beatlegging is over, and that collectors are doomed to a series of reissues or Nth generation collectors' tapes. The point being that L.R.E. King has pretty much fulfilled his function. Okay, so I'm not exactly Alexander the Great, but it is true that most of the major (and minor) Beatleg mysteries which can be solved have been solved. Time permitting, I'll continue to write for *Belmo's. Meet the Beatlegs*, which I hope to have out later this year, will summarize everything I've done up till now. You'll still be able to reach me directly c/o the Storyteller address if you need to.

Also, there are now other, more important things in my life which are placing greater demands on my time...like graduate school and my successful new business.



Something's gotta give. I have both a real income, and a future, for the first time in eight years. It's a pleasant change, and I like it.

Wasn't it Ronnie Spector who once expressed her gratitude by saying that she wished she could go down everyone in the audience? Sorry—I won't go *that* far, but I do want to sincerely thank everyone who ever bought a book or a newsletter, or sent a tape or a note—especially those

who understood when a reply was slow or non-existent.

What will *Belmo's* look like with Belmo once more in control? He has promised a lot more naked ladies—other than that, your guess is as good as mine. Support him with your thoughts, theories, discoveries, rumors and subscription money. That is not a request.

Now, where did he put that box of Kudos?

# Collector's Mart

Welcome to "Collector's Mart". The rates for advertising in Belmo's Beatleg News are as follows:

## Classifieds

25 words or less...\$5.00  
26-50 words...\$7.50  
50-100 words...\$10.00

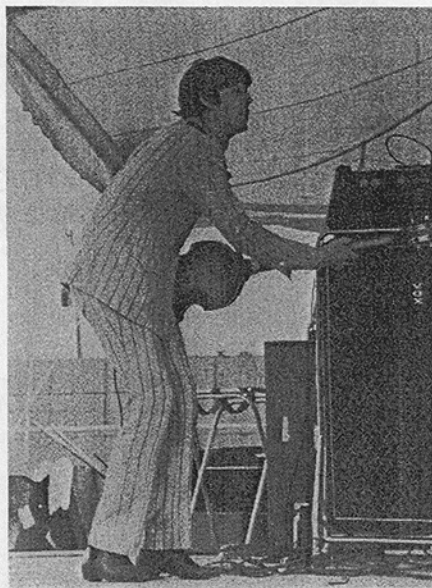
Your classifieds should be type-written and double-spaced. If you do not own a typewriter, please print legibly. Rates are 'per issue'.

## Display Ads

Display ad rates are for "column inch" (one column measures 2 1/4" or 5 1/2 mm) are \$20. See sample box for clarification. All ads must be 'camera ready'. That is, the ad must be ready to be printed as is. I will not do the artwork and layout for you. (Unless you want to pay me an additional \$25!)

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AUGUST  
1993

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Volume 6 - #2  
\$2.50  
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# BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

## Hollywood Bowl: Complete

HOLLYWOOD BOWL: COMPLETE  
Yellow Dog (YD 034) CD

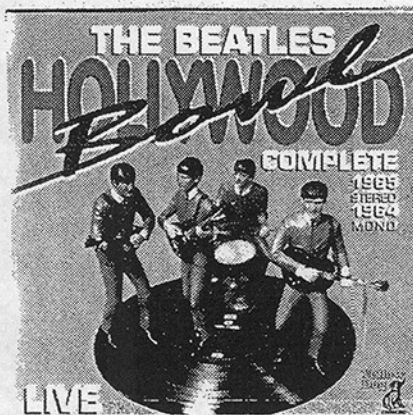
At long last! Just as we were about to write Yellow Dog's epitaph, here they come with "Hollywood Bowl: Complete".

This CD should have been released by EMI/Capitol but because they lack foresight (and just good common sense) someone else had to do it. The Dog has released these landmark recordings in their entirety (unlike Capitol's official release all those years ago).

The first set on the CD is the Beatles Hollywood Bowl, August 30, 1965, concert. It is in excellent stereo and is an enjoyable listen. It is a different show than the one on Great Dane's "State Fair To Hollywood" and is better sounding. The tracks are:

- 1) Twist and Shout
- 2) She's A Woman
- 3) I Feel Fine
- 4) Dizzy Miss Lizzy
- 5) Ticket To Ride
- 6) Everybody's Trying To Be My Baby
- 7) Can't Buy Me Love
- 8) Baby's In Black
- 9) I Wanna Be Your Man
- 10) A Hard Day's Night
- 11) Help!
- 12) I'm Down

This set is followed by the August 23, 1964, Hollywood Bowl concert. The quality is very good but unfortunately is in mono. Yellow Dog must not have been able to locate the stereo tapes which do exist. Still, I'm thankful to have the complete concert - finally. The tracks are:



- 1) Twist and Shout
- 2) You Can't Do That
- 3) All My Loving
- 4) She Loves You
- 5) Things We Said Today
- 6) Roll Over Beethoven
- 7) Can't Buy Me Love
- 8) If I Fell
- 9) I Want To Hold Your Hand
- 10) Boys
- 11) A Hard Day's Night
- 12) Long Tall Sally

Finally, the CD closes with three tracks (sources not identified) from 1964: "All My Loving", "I Want To Hold Your Hand" (misnamed as "She Loves You") and "If I Fell".

Need I say that this CD is a MUST HAVE? And just out from Yellow Dog is "Ultimate Live Recordings #1 (1964-65)" (YD 038/39). It is a 2-CD set and includes both Indianapolis 1964 concerts, Houston 1965 and Philadelphia 1964. We will review these next issue.

## State Fair To Hollywood

Great Dane Records (GDR CD 9315)

I might be tempted to call this the Summer of the Hollywood Bowl what with the almost simultaneous release of Great Dane's "State Fair To Hollywood" and Yellow Dog's "Hollywood Bowl Complete" (not to mention McCartney's Earth Day performance at Hollywood Bowl!).

Where Yellow Dog opted to place two Hollywood Bowl concerts on one CD, Great Dane chose to pass up the 1964 concert in favor of the more obscure Indianapolis concert. I think it was a wise choice. It gives the collector a chance to own a rarer piece and it makes the Great Dane CD more attractive.

If you can get past the screaming, then you should enjoy this CD. If not, it is still an important historical piece worth having in your collection and is a nice companion to the Yellow Dog CD. Indianapolis is an in-line mono recording while Hollywood Bowl is stereo. This Hollywood Bowl show was recorded August 29, 1965.

### THE BEATLES STATE FAIR TO HOLLYWOOD

#### INDIANAPOLIS 1964

- 1 TWIST AND SHOUT (Russell, Medley)
- 2 YOU CAN'T DO THAT
- 3 ALL MY LOVING
- 4 SHE LOVES YOU
- 5 THINGS WE SAID TODAY
- 6 ROLL OVER BEETHOVEN (Berry)
- 7 CAN'T BUY ME LOVE
- 8 IF I FELL
- 9 I WANNA HOLD YOUR HAND
- 10 BOYS
- 11 A HARD DAY'S NIGHT
- 12 LONG TALL SALLY (Johnson & Schwartz, Poynter)

All songs by Lennon-McCartney - Unless noted

#### HOLLYWOOD BOWL 1965

- 1 TWIST AND SHOUT (Russell, Medley)
- 2 SHE'S A WOMAN
- 3 I FEEL FINE
- 4 DIZZY MISS LIZZY (Williams)
- 5 TICKET TO RIDE
- 6 EVERYBODY'S TRYING TO BE MY BABY (Percy)
- 7 CAN'T BUY ME LOVE
- 8 BABY'S IN BLACK
- 9 I WANNA BE YOUR MAN
- 10 A HARD DAY'S NIGHT
- 11 HELP!
- 12 I'M DOWN



GREAT DANE  
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ADD  
GDRCD 9315

# Harrison Acetate

## "Living in the Material World"

An East Coast collector recently sent me a cassette tape of Louise Harrison's acetate of my favorite George album, "Living in the Material World." Here is the collector's story:

"Apparently George's sister, Louise, was present back in 1973 while George was working on his album 'Living in the Material World.' He was going to throw away this acetate, when his sister asked him for it instead. He had asked Louise which two versions of 'Miss O'Dell' she liked best, and she said the funnier, giddy one. So he gave it to her instead and she brought it back to the States with her.

It is a 12" black disc with no labels on either side. It comes with a heavy stock sleeve, with two holes cut out on each side of it. So you can read what was on the acetate labels without taking it out of its sleeve."

### Side One:

- "Give Me Love"
- "Sue Me, Sue You Blues"
- "The Light That Has Lighted The World"

## "Don't Let Me Wait Too Long"

"Who Can See It"

"Living in the Material World"

### Side Two:

"Miss O'Dell" (version 1)

"Miss O'Dell" (Version 2)

Editor's note: Having listened to the tape I can discern no real differences in the songs. The fidelity differs somewhat on the songs, but that may be due to the age of the acetate itself. It is rather scratchy. However, "Miss O'Dell" (Version 1) is new and to my knowledge has never been released - officially or unofficially. It is a straight recording, unlike Version 2 which has the famous laughter and chuckling of George's. A very interesting piece. Thanks!



## Arrive Without Aging

Vigotone (VT-6869)

As reported in the last issue, this compact disc was due out at any moment. It is here.

It is not an exact copy of the vinyl releases "Nothing But Aging" and "Arrive Without Travelling". There are some additions, some deletions. Here is the track lineup:

- \*Sgt. Pepper (4-track playback)
- \*That Means A Lot (Takes 23 & 24)
- \*I'm So Tired (Takes 23 & 24)
- \*We Can Work It Out (Take 2)
- \*Lucy in the Sky with Diamonds (Take 1)
- \*It's All Too Much (complete)
- \*She's A Woman (BBC)
- \*Being for the Benefit of Mr. Kite (4-track playback)
- \*Run For Your Life (Take 5)
- \*Within You Without You (4-track playback)
- \*Norwegian Wood (Take 2)

- \*Penny Lane (brass overdub)
- \*I'm In Love (demo)
- \*12-Bar Original (Takes 1 & 2)
- \*I Feel Fine (BBC)
- \*Good Morning Good Morning (4-track playback)
- \*The Inner Light (Take 5)
- \*Hold Me Tight (Take 20)
- \*A Day in the Life (Take 1)
- \*She Can Talk To Me (demo)
- \*I'm So Tired (overdub Track 8)
- \*Strawberry Fields Forever (demos)
- \*Cry Baby Cry (demos)
- \*Happiness is a Warm Gun (Take 65)
- \*Rishikesh Tape (Italian TV)
- \*We Can Work It Out (demo)

Missing on the CD are: "Sour Milk Sea", "Ob-La-Di, Ob-La-Da", "While My Guitar Gently Weeps", "Something", "Jubilee", "Circles". These were probably left off because they are on Yellow Dog's "Demos" CD. The new songs are a brief demo fragment of "Cry Baby Cry" and McCartney's incomplete demo of "We Can Work It Out".

This is a very nice bootleg. Good sound quality with a variety of songs to enjoy. The original vinyl covers are reproduced in color and there is an insert with the transcription of the Italian commentary from the Rishikesh TV special. Recommended.

## Belmo Welcomes Scott Dailey

With this issue BBN welcomes artist Scott Dailey. Mr. Dailey created the back page art specifically for BBN of which we are very proud and honored.

Scott Dailey has collected Beatle bootlegs since 1974, with John Lennon being his favorite Beatle. He's an accomplished carpenter and artist. He specializes in airbrush, murals, pen & ink and sculpture. He made a life-size bust of Lennon in 1977 which won several awards. Unfortunately, it was stolen from his home in Texas in 1983. (If you think you know where it is, contact Belmo ASAP! A reward is offered for its safe return to the artist.)

Thank you, Scott, for your contribution. We hope you'll send us more soon. (Readers are invited to send their work to BBN, just don't send originals. I'd hate to see them lost or damaged in the mail.)

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"Bootlegs are illegal. We don't sell them we only report what's in them."

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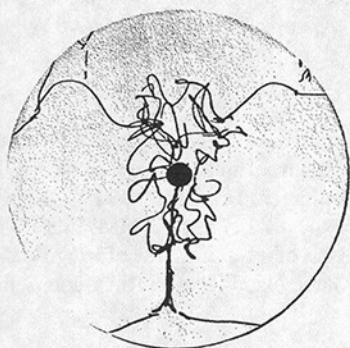
# Lost Lennons Found

We are told these will be the last three volumes of the "Lost Lennon Tapes" on vinyl by Bag Records. It has been a good run for the Bag folks. They have consistently produced a quality product - despite several changes in ownership and close calls with the law. We understand future "LLT"s will be issued on CD.

Continuing in the fine tradition set by the previous 26 volumes, "Volumes: 27, 28, and 29" offer the collector a nice overview of Lennon material. The choice of music is generally excellent and the sound quality is clear and dynamic.

As the copies I received were colored vinyl promos with no covers, I can't comment on the cover art or liner notes. But I have no reason to believe they would be anything but excellent. (For those who want to know, "Vol. 27" was pressed on pink vinyl, "Vol. 28" on red and "Vol. 29" on purple.)

There are still hours of music available for future volumes of Lost Lennons - both from the radio show and from tapes never aired. With any luck we'll be treated to more great unreleased music in the future. I will mourn the loss of the \$12 vinyl, though. And will we ever see a \$20 boot CD?



LOST LENNON TAPES: Vol. 27  
Bag Records (Bag 5099) Time: 43' 32"

Side A:  
If I Fell  
I Sat Belonely  
The National Health/Foyles Speech  
Strawberry Fields Forever  
Get It Together  
Happy Christmas  
Power To The People  
Don't Be Cruel/Hound Dog  
I'm The Greatest

Side B:  
I Know  
Rock & Roll People  
Meat City  
Meat City  
Meat City  
One Day At A Time  
Only People

Highlights on this set are "If I Fell" (from the "Garage Tapes"), "Get It Together", "Don't Be Cruel/Hound Dog" and "Meat City" (track 3). And if I never hear Ringo singing "I'm The Greatest" again, I won't be bothered one iota. What you say, Mal Jr.?



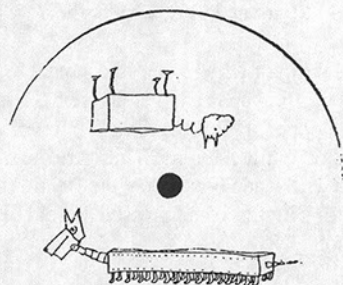
LOST LENNON TAPES: Vol. 28  
Bag Records (Bag 5100) Time: 46' 16"

Side A:  
Tight As  
You Are Here  
Going Down On Love  
No. 9 Dream  
Whatever Gets You Through The Night  
Surprise, Surprise (Sweet Bird of Paradise)

Side B:  
John on KHJ-AM L.A.  
Do You Wanna Dance  
You Can't Catch Me  
Free As A Bird  
Serve Yourself  
She'll Be Coming Round The Mountain  
She Runs Them Round in Circles/Beautiful Boy

This is probably the weakest of these volumes. Not that the material isn't good, but because there is nothing here that really jumps out at you. A good rocker would've

helped. Still, I really enjoyed hearing the beautiful, "No. 9 Dream", "Beautiful Boy" and my favorite Lennon outtake, "Serve Yourself". And as long as I'm going on record, my least favorite is "Going Down On Love" (great title-lousy song). Any arguments from my West Coast friends? You know who you are!



LOST LENNON TAPES: Vol. 29  
Bag Records (Bag 5101) Time: 47' 58"

Side A:  
Memories/Watching The Wheels  
Stranger's Room  
Woman  
Woman  
I'm Stepping Out  
I'm Stepping Out  
(Just Like) Starting Over

Side B:  
Dream Lover/Stay  
Clean Up Time  
Beautiful Boy  
Watching The Wheels  
Borrowed Time  
I'm Stepping Out  
Woman

This LP showcases the many vocal talents of Lennon. At age 40 he had lost none of his range as a singer nor his versatility as a songwriter. "I'm Stepping Out" (Track 6 - Side A) is just John and guitar - and it is terrific. Maybe better than the released version. Other highlights are the working session for "Beautiful Boy", "Watching The Wheels" and "Borrowed Time". The low point is "Dream Lover" - a song best left in the can. Did I get it right, Mark?



# Mega Bits & Pieces



• "Pop Goes The Radio" is another repackaging of the Beatles at the BEEB. This 2-CD deluxe box set was produced by Teddy Bear Records. Does any more need to be said? Will EMI/Apple ever release theirs?

• I'm told that MGR Records has released a CD of McCartney's concert in Washington, D.C., from July, 1990. It is called "Independence Day" and is taken from the sound board. My question is, why bother?

• Speaking of why bother, the Japanese are busy printing up mono versions of "Help!", "Sgt. Pepper", "Rubber Soul", "Revolver" and the "White Album." These are the same folks who made box sets of the Beatles first four LPs in stereo and pressed as gold discs. Ah so!

• Pluto Records has released "219 W. 53 Street" (PLR CD9310) - a compilation CD of McCartney's Dec. 10 and 11, 1992, shows at the Ed Sullivan Theater. There are 13 songs on the disc which comes from Italy. Did we really need another bootleg of this material? I should mention that this is one of the nicer packages I've seen. Full-color gate fold cover with a beautiful shot of Paul and his Hofner bass on the front cover. The sound is good but not excellent. The songs are: "Michelle," "Hope Of Deliverance," "Looking For Changes," "Fixing A Hole," "Twenty Flight Rock," "Biker Like An Icon," "My Love," "Penny Lane," "Off The Ground," "I Wanna Be Your Man," "Get Out Of My Way," "Sgt. Pepper" and "Lady Madonna."

• Some big news for Lost Lennon collectors. For those who are missing vinyl copies of the Lost Lennon Tapes, Bag Records is re-releasing this collection on colored vinyl. Bag has just pressed Volumes 1 and 2, but you better hurry because quantities are limited. I've heard rumors there will be a unique box set of Lost Lennon just in time for Christmas. It will include 33 LPs, bonus CD, T-Shirt, and program. It will be housed in an oak box with black lacquer finish and will have all the original covers and labels. Only 300 will be made and are a numbered edition. Price is said to be \$400. So start saving your pennies!!

• Yellow Dog has just released "Control Room Monitor Mixes" (YD032). The delay was due to legal problems in Europe. Here is the track lineup: "Across The Universe," "For No One," "I Am The Walrus," "For No One," "Here, There and Everywhere," "Sexy Sadie," "Brian Epstein Blues," "Sexy Sadie," "Lady Madonna," "Happiness Is A Warm Gun," "I'm So Tired" (backing tracks) and "I'm So Tired" (4 takes). The new items on this CD are said to be an early version of "Across The Universe," "Lady Madonna" instrumental, and "For No One" (backing tracks).

• Another Yellow Dog still sitting in Europe is "Karaoke" (YD033). This CD has eight Rolling Stones backing tracks and eight Beatles backing tracks. The Beatles cuts are: "Help!" (Takes 5, 6, 7), "Hello Goodbye," "Strawberry Fields Forever," "Yes It Is," "Day Tripper," and "We Can Work It Out." Except for "Help!" (Takes 6 and 7), all have been previously bootlegged.

• Avoid at all costs "Helter Skelter" (SAPCOR-1000). This is the Japanese CD I mentioned last issue. I just wanted to make sure you knew. Filled with forgeries, rehashed material and non-Beatles tunes. Yuk!

• Luna Records is a newcomer to the Beatleg scene and has gotten into the recycle business. "From Penny Lane to Abbey Road" (Luna Records, LU 9310) and "Leave My Kitten Alone" (Luna Records, LU 9311) are both compilation CDs which offer the collector nothing new. Seek out "Ultra Rare" and "Unsurpassed masters" instead.

• "Past Masters" (unknown label/matrix) is said to be another "why bother" bootleg. The tracks: "Please Please Me" (stereo), "Ask Me Why," "Don't Bother Me," "I Call Your Name," "She's Leaving Home" (mono), "Lucy in the Sky with Diamonds" (mono), "Good Morning Good Morning" (mono), "Sgt. Pepper's Reprise" (mono), "A Day in the Life" (mono), "I'm So Tired" (mono), "Blackbird" (mono), "While My Guitar Gently Weeps" (mono), "Piggies" (mono), "Helter Skelter" (mono), and "Moonlight Bay" (mono). Drop us a line if you happen upon this.

• "Up Close" (Master Sound, 80438.7/8) is a 2-CD set from Japan and features McCartney's complete Dec. 10, 1992, performance at the Ed Sullivan Theatre. I haven't heard this yet, but am told it's taken from the stereo video of the concert.

• Panda Records (who?) has released a 7-CD set of the Beatles at the BBC. It is called "The BBC Beatles: Complete Catalogue." It is a copy of the Pyramid CDs and "Meet The BEEB." I've not heard these.

• "The Mystery Trip" is a 3-CD box set containing "Nothing But Aging," "Arrive Without Travelling" and "Remember The Beatles." This last title contains soundtrack bits from "Yellow Submarine," "Magical Mystery Tour" and "The Making of Sgt. Pepper." Avoid this one.

• It's the pirate life for me...! Well, not for me but for those bozos still copying old boots and legit vinyl LP's. Here is a list of some more you should avoid. Right, Long John? "Strawberry Fields Forever," "De Bietels Tussen De Bollen," "Introducing The Beatles," "Live at the Hollywood Bowl," "A Collection of Beatles Oldies," "Nothing But Aging" (cuts from the Vigotone LP and "The Garage Tapes") and "Arrive Without Traveling" (on Lemon Records).

• Mistral Music's latest Ringo boot is a 2-CD set taken from an audience tape recorded in Copenhagen July 18, 1992. "Live in Copenhagen Denmark" (MM9232/33) is a fair boot of an entire show of Ringo and his All-Stars. A good boot for Ringo completists.

• I recently saw this 2-CD box set at a record show, but I couldn't bring myself to spend \$75 on it. It is called "The Playing Beatles" on Great Dane Records (GDR CD 9235 A-B). It comes in a nice box with a pack of Beatles 'playing' cards and an illustrated booklet. There are a total of 42 songs from various live shows as well as some Quarrymen cuts. Tom tells me there is horrid narration which pretty much screws up what could've been a nice collection.





# What's The News Mary Jane?



• In the late 1980's the "Backtrack" bootleg CD's were quite popular with collectors as they contained most of what was included on the "Ultra Rare" series and they were usually easier to locate. Now they have been re-mastered for better sound and will be available shortly. Look for "Backtracks: I, II, III" soon.

• McCartney's recent live concert aired on Fox June 22 was a bit disappointing. Besides having numerous songs pre-empted by commercials, the network cut "Hey Jude" after about two minutes into the song. Guess they thought showing a rerun of "Star Trek" was more important. Live long and prosper, Paul.

• I've heard of the following bootlegs, but have not heard them: "Collectors' Items," "Magical Mystery Tour Demos," "Casualties," "Ringo: With A Little Help From John, Paul and George," "Sweetapple Trax," "Reunion '74-92" ("Toot & Snore"?), and "Abbey Road Show." More info and reviews from our readers would be greatly appreciated.

• Three new McCartney titles will be on the streets soon. Not surprisingly, one is "Saturday Night Live Rehearsals 1993" on Yellow Cat Records. The other two are from the New World Tour - "Get Back To Glasgow" (2 CD) and "Macca in the Shed" (Docklands, Australian rehearsals-22 tracks).

• Here's a twist: The Smugglers new album is called "Atlanta Whiskey Flats." The cover is a take-off on the trademark of quality boot of the same name. It features the same typography and TMOQ labels. What will they think of next?

• "Studio Work" is said to be a CD of McCartney disco remixes. Oh, joy!

• In the last issue I mentioned the excellent vinyl bootleg, "Posters, Incense and Strobe Candles" (Vigotone 70). To review, this LP came from Boston's WBCN-FM's broadcast on September 22, 1969, of the "Get Back" reference acetate mixed by Glyn

Johns. This is an excellent sounding boot of the entire broadcast - commercials and all! Certainly a 'must have'. As an update, Doug Sulpy reports that 150 copies of the album included a "Get Back" poster and 300 included a packet of "Strawberry Incense Forever." My copy came with an insert transcribing the DJ monologue.

By the way, if you are going to write liner notes and not want anyone knowing you were the one, be a bit more clever about it. You were all over "Arrive Without Traveling" and "Nothing But Aging" as well.

• Now on CD! Vigotone (Fake - From Japan - (2 CD!)) Matrix: VTCK-70 "Poster, Incense and Strobe Candles" plus bonus trax.

• More BEEB material: Fab Gear has issued two 2-CD sets of the Beatles at the BEEB. These are "Lost Beatles Tapes Vol. 1 (FGC-92001-2) and "Lost Beatles Tapes Vol. 2" (FGC-92003-4). Nothing new here, 91 tracks total.

• More Paul boots: "Out in the Crowd" (Nikko) is a 2-CD set from his June 15th TV show from Charlotte. Also from Charlotte is "The Magical U.S. Tour" (Flashback). Let's ask why once again!

• Late breaking news! "Off the Forum" (FAR 007-2) has just been released. It is a 2-CD set of Paul's Milano, Italy, concert. Made from a very good audience recording. More info next issue.



# SGT. PEPPER'S MAGICAL MYSTERY TOUR

(Luna Records LU 9206) CD

Review by Steve Loveless

\*Sgt. Pepper: outfake - left channel only combined to both channels

\*Lucy in the Sky with Diamonds: outfake - right channel only

\*Lovely Rita: outfake - right channel only

\*Good Morning: outfake - left channel only

\*A Day in the Life I: genuine - complete RS 6

\*A Day in the Life II: genuine - Take 6

\*Magical Mystery Tour I: outfake - right channel only

\*Magical Mystery Tour II: genuine - from video soundtrack

\*Fool On The Hill: genuine - Paul's demo

\*Blue Jay Way I: outfake - right channel only

\*Blue Jay Way II: genuine - Take 3, mono remix 1

\*Your Mother Should Know: genuine - Take 8

\*I Am The Walrus: genuine - Take 17, mono remix 4

\*Hello Goodbye I: genuine - Take 1

\*Hello Goodbye II: outfake - right channel only

\*Strawberry Fields Forever I: genuine - Take 1

\*Strawberry Fields Forever II: genuine - Take 25

\*Penny Lane: genuine - mono with trumpet ending

\*Hey Jude: Take 9

\*All You Need Is Love: genuine - Take 58

Sound quality: excellent mono and stereo  
Comments: Don't buy this disc! This kind of outfaking is just about the shabbiest there is. These people don't need to be encouraged and you don't need to be separated from \$30 of your hard-earned cash. Besides over a third of the disc being outfakes, tracks 6,9,12,13, and 14 are from the Yellow Dog "Acetates" CD; tracks 8 and 20 are from "Backtracks 2"; track 5 is from the Condor "Not For Sale" CD; and the rest are from various other Yellow Dog releases.

## John Lennon: "Christmas Present"

White Fly Records (3 CD set)

There have been a number of "Lost Lennon" collections released over the years as well as countless LPs and CDs of material from the radio series. Here is another one.

Though there are no new diamonds hidden within, the collector will find many wonderful gems in this set. In all there are 65 songs recorded between 1968 and 1980. All aspects of Lennon's career are represented here: The Beatles, Plastic Ono Band, Elephant's Memory, live shows, demos, studio outtakes from the 70s and from his final year.

The tracks are helpfully labelled as to their source - this gives a nice historical reference for the material and makes the music that much more enjoyable. The sound is good and the narration has been edited out.

As with any collection this one is missing some tunes I might've chosen. Yet, many of my favorites are here. "Cold Turkey" (acoustic demo), "Dear Prudence" (demo), "Watching the Wheels" (demo), "I Found Out" (acoustic), "God" (demo), "Sexy Sadie" (Rishikesh), "Revolution" (demo), "How Do You Sleep" (rehearsal), "Well, Well, Well" (rehearsal), "Give Me Some Truth" (alternate take) and "Instant Karma" (live 1971).

This set comes with a nice booklet detailing previous Lennon bootlegs (from "Hot Wacks"), three bonus cassettes of the same material, and is illustrated with some Lennon doodles. Recommended.



## STARS SHINE AT NIGHT

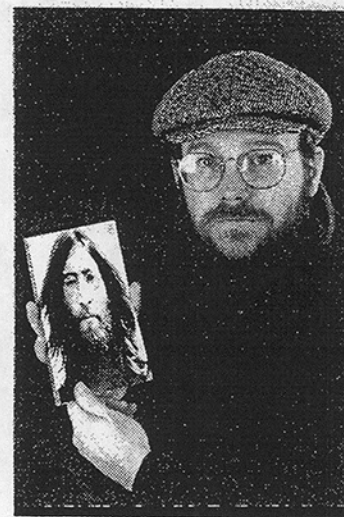
Ringo Starr and His All Starr Band  
(Red Phantom RPCD 1103)

This is one of the best sounding Ringo '92 tour boots I've heard. It is a soundboard stereo tape recorded at the Montreaux Festival in Switzerland in July 1992. It is nicely packaged complete with a full-color 8-page booklet.

The CD has 17 tracks and clocks in at nearly 79 minutes. It is not the complete show, however. We may have to wait for the Rykodisc release of this concert due out in November (or so we are told).

The tracks are:

- \*The No No Song (Starr)
- \*I Wonder Why (Cummings)
- \*Girl Talk (Edwards)
- \*Rocky Mountain Way (Walsh)
- \*I Can't Tell You Why (Schmit)
- \*Shine Silently (Lofgren)
- \*Bang The Drum (Rundgren)
- \*Don't Go Where The Road Don't Go (Starr)
- \*Yellow Submarine (Starr)
- \*Desperado
- \*One World (Rundgren)
- \*Keep On Trying (Schmit)
- \*The Seven Rays (Rundgren)
- \*Which Eagles Like That (Walsh)
- \*In The City (Walsh)
- \*You're Sixteen (Starr)
- \*Weight of the World (Starr)



## BELMO'S COMMENTS

As you can see this issue is packed to the max with info. Hopefully it makes up for the last issue. Summer releases were quite numerous this year and was a welcome relief after the quiet spring.

Thanks to all who sent reviews, letters and artwork. If you don't see it in this issue, look for it in #36. I have a lot of material lined up for next time. So don't go away!

As always, please send your change of address notices ASAP. I had numerous returns this last issue. And if you want a personal response to a letter, please send a SASE. This really helps.

If you did business with LRE King/Storyteller Productions, please write him at his address found elsewhere in this issue. Just to clear up any confusion, LRE King and Belmo are not the same person. (Belmo is the one with the tattoo of Yoko on his right buttocks).

And for those who care, I am personally responsible for the contents of BBN - unless otherwise noted. And, yes, there will be naked ladies in future issues. (Tom keeps requesting them!)

Finally, I'll be roaming the halls at the Chicago Beatlefest. Stop me and say, "Hi, I subscribe to Belmo's!" And maybe (just maybe) I'll admit to being me.

Peace,

Belmo





## • CORRESPONDENCE • CORRESPONDENCE •

HOLLYWOOD BOWL: ANOTHER VIEW  
Submitted by Paul Nelson

Well folks, it has finally been released and both shows are complete. However, only the 65 show is in stereo and for those of us who have been spoiled by master quality outtakes of the last few years, this may seem a bit lo-fi but with a bit of work on the EQ settings you can bring out quite a nice sounding show. About the same can be said of the 64 show except its bonus is much less surface noise and even the pet skip on "Twist and Shout" is finally gone!

The 65 show is the real treat, though, five new tunes emerge: "I Feel Fine", "Everybody's Trying To Be My Baby", "Baby's In Black", "I Wanna Be Your Man", and "I'm Down". After hearing "I Feel Fine" it seemed really a pity that Capitol didn't merit it worthy of inclusion on it's "best of" release cause it's really a wonderful rendition. Harmonies on key, no major lyrical screw ups and a great over-all feel. Makes ya wonder who's doing the picking. By contrast, "I'm Down" nearly fall flat on it's face! During the "how can you laugh?" sequence almost everyone sounds hopelessly lost and somehow manage to get it back together for the last verse or two. Truly a blooper highlight!

Another minor point is the now apparent edit during Paul's "Ticket To Ride" intro, which now unedited comes out as "Ticket To Ride Baby Doll". Cute and nice edit job there George Martin.

There is one little oddity on the bonus track "All My Loving" that is probably a one of a kind. At the song's start George is dueting with Paul for about half the verse. At first I thought it was a fluke, but then after listening to it again it dawned on me that Paul was in his higher "duet" voice and the thought occurred to me "is this an attempt at a new intro or what?" If it's a screw up they worked it out quickly, but if not it probably is a none of a kind that just happened to be taped for posterity.

Belmo,

I saw a CD version of The Beatles Casualties on Lemon Records - is this from tape source and is it the same as the vinyl release? And is Vigatone's "Posters Incense and Strobe Candles" going to be a CD?

Thanks,  
Chris MiGnano

Chris,

The "Posters" is now a CD with bonus tracks from the "Get Back" era. And who out there can help us with the Casualties question?

Belmo

Dear Belmo,

When a Beatle goes to the trouble of suggesting a title (Harrison prophetically introduces his Hollywood Bowl performance of "Everybody's Trying To Be My Baby" with a wonderful jab at Capitol, "We'd like to carry on with a track off the Beatles '93 album"), bootleggers should use it.

As for the three bonus tracks on "Hollywood Bowl Complete", can anyone - like the person who owns the original tapes - identify the sources? "All My Loving" (distinguished here by the beautiful harmony on its opening line) and "I Want To Hold Your Hand" seem to be from the same tape of a TV appearance, perhaps from the December 2, 1963, "Morcambe and Wise" program which previously gave us "Moonlight Bay".

"If I Fell", of course, is the real gem here as it proves that Lennon and McCartney could perform this song in tune without the benefit of multi-tracking and retaping - luxuries available at both EMI and BBC studios. We know the song was performed live for the July 19, 1964, edition of "Blackpool Night Out". Is this our tape source?

Hopefully, if these are the sources, we will soon be treated to the remainder of these superb performances. "This Boy" is yet to surface from "Morcambe and Wise", while "A Hard Day's Night", "And I Love Here", "Things We Said Today", and "Long Tall Sally" would complete the "Blackpool" lineup. With all due respect to LRE King, he may have been somewhat premature in writing his obituary for the "Silver Age Of Beatlegging".

Tom

Belmo,

I was a little disappointed in the content of Issue #34. I was glad to finally get one again, but still disappointed. I do have high hopes for the newsletter getting better though. Just the thought of it being "published in a timely and predictable manner" makes me happy.

I recently got a couple of catalogs which between them contained approximately 36 new titles and you only reviewed 7 items in this last issue. I guess what I'm trying to say is that there is a lot of product available and your newsletter is falling way behind reviewing it. Thanks for your time and hopefully there will be more reviews of Beatlegs in the following issues.

Mark Hefestay

Dear Mark,

I, too, was disappointed #34 wasn't better. Hopefully this issue will be more satisfying. Let me say that I do need readers' reviews as there is no way I can afford to purchase all the new titles being released. Also, even I can't locate every new release from the bootleggers. So help me when you can and I'll do my best to help you.

Belmo

Hey Belmo!

What a pleasant surprise it was yesterday to not only receive an issue of BBN, but to ALSO see that you are back at reigns full time! Not that BBN suffered at all under LRE, quite the contrary, but your pledge of a dependable delivery schedule will be much appreciated. When it come to bootlegs, out of date information, while interesting, doesn't help much when you are sifting thru CDs at a record swap. I'm sure I don't have to tell you that it can be an expensive crap shoot, and sometimes you don't get a second chance at certain titles.

By the way, are you going to revive the Christmas Tape, too?

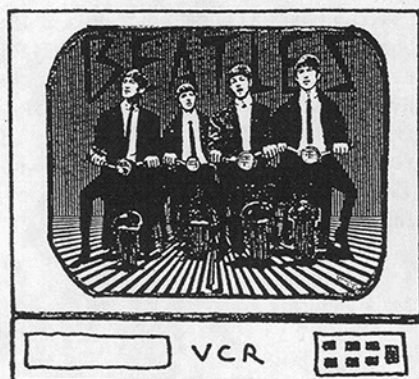
Thanks,  
Rob Conlin

Hi Rob,

Thanks for the kind words. Part of the reason for the newsletter is to save us all money. I hope that BBN does just that. And as for the Christmas Tape, well....we'll have to see if there is enough interest in my doing it and how much are you willing to pay?

Belmo

## VIDEO NEWS



### SATURDAY NIGHT LIVE REHEARSALS

Most of you probably saw McCartney's performance on "Saturday Night Live" this past spring. What you may not know is that there is a video tape of the rehearsal for the show. It is an 80-minute tape of Paul and company rehearsing their performance (no skit rehearsals).

For nearly 80 minutes we are a bug on the wall in the studio. We are witness to camera checks, soundchecks, tuneups, mike adjustments, director's discussions, etc. Sure, some of it is boring but it's mostly fun and enlightening. Paul and his band do a fair bit of jamming as well as actual performing. On this tape they play "Blue Suede Shoes", "Twenty Flight Rock", "Get Out Of MY Life" and "Biker Like An Icon".

One of the neat things about this video is you can tell Paul doesn't know he's being taped. It's a rare glimpse of Paul which few get. I recommend you seek out this tape.

### HOLLYWOOD BOWL: MCCARTNEY

Hollywood Bowl on Earth Day was the scene of a mini-festival of sorts, with the main attraction being Paul McCartney. VH1 aired a brief TV special chronicling the event, but little footage of Paul was used.

Camcorder to the rescue! An enterprising fan filmed the concert from his seat - forever preserving the event on tape. The major drawing card for this video is that Ringo came on stage for the finale and Paul performed "Mother Nature's Son" (his nod to Earth Day on this rarely played song).

As an audience video we get the usual distractions (people blocking view or talking) and shaky camera movements. Portions

of the video are of the big-screen TV and the rest are of the distant performers on stage. Still, until VH1 airs the entire show, this is all we have.

### READ MY LIPS

The Beatles

Video Tape (approximately 50 min.)

"Read My Lips" Get Back Sessions - Revised Version Two - January  
"An Apple Film"

1. Let It Be Audio: Take 27A Taken from the '69 Rehearsals Vol. 2 Video: EMI, 1/31/69, Color, Take 27 - Different editing from the film CV. Possibly from a work print. Video and audio sync up fairly well.

2. One After 909 Audio: Stereo from one of the Get Back CD's Video: EMI Rooftop, 1/30/69, Color - Different editing from the film CV. There is none of the street and police footage. Some of the footage of the Beatles is repeated to fill in. The video and audio sync fairly well although there are some parts that are obviously out of sync with the video.

3. Don't Let Me Down Audio: Stereo, Take "One" from the Rooftop Session. Video: EMI Rooftop, 1/30/69, Color - Different editing from the film CV. There are fewer street scenes in this edit. It runs about one minute shorter than the CV and is difficult to tell if this is an editing forgery or a genuinely different unused edit.

4. Two Of Us Audio: There is some chat tacked onto the beginning of this "track" taken from Take 11 ('69 REH Vol. 2). The audio then switches to the stereo CV from the LP for the bulk of the song. Then it cuts back to Take 11 for the last bit with the longer whistle outro by John which seems to sync with the picture, followed by the "Oh Yeah" line after the picture cuts out. Video: EMI, 1/31/69, Color, Take 12 - Taken from the CV of the Let It Be movie.

5. The Long and Winding Road Audio: Take 19 from the '69 rehearsals Vol. 2. Video: EMI, 1/31/69, Color, Take 19 - Taken from the CV of the Let It Be movie.

6. Let It Be Audio: Take 27B taken from the '69 Rehearsals CD. Video: EMI, 1/31/69, Color, Take 27 - Taken from the CV of the Let It Be movie.

7. Get Back Audio: Various bits and pieces from slates 306, 307, and 308 taken from the '69 rehearsals Vol. 1 CD. Video: EMI, 1/23/69, Black and White, Slates 306, 307, 308, and other unidentified slates - This is where it gets good! There's only about 6 minutes of this that syncs with the audio, but what there is is worth the price of admission alone. Then we have another 10 minutes or so of footage from the same session but with un-synced audio also take from '69 rehearsals Vol. 1.

8. Beatles (and others) in the control room Audio: Various rehearsals of Get Back taken from the '69 rehearsals CD. Video: EMI, Black and White - about 8 minutes of footage of the Beatles with Alan Parsons, Robert Fraser, Michael Lindsay-Hogg, and another unidentified person listening to playbacks from that day's recording in the control room.

Comments: I don't buy much video 'cause we all know just how crappy most of it is. But when I saw this I just had to have it. The color bits taken from the commercial version (CV) of the film are excellent. The work print footage (Tracks 1, 2, & 3) are very good and in color. The Black and White footage is excellent. The apparent attempt with the color material is to create a unique and/or a stereo audio track for some of the film footage as well as for the seemingly genuine alternate edits for Tracks 1, 2, & 3. The label on the cassette indicated that the sound is PCM digital Dolby Pro Logic Surround Sound. I have not had the opportunity to see and hear this tape on a surround sound system; however, an informed source says it sounds quite good - but of course, is artificially created surround sound. Also on the heads and tails for the color bits is leader film with some handwritten info on it (which is not genuine and added just to stretch the segment so the audio bit being used would fit better). To me, one of the most interesting points the Black and White Get Back Rehearsal footage reveals is that the Beatles seem to be having a genuinely good time, at least during this session. We generally assume (and for good reasons) that the Beatles were miserable, hated each other's company and were just slugging through these sessions. At least on January 23, 1969, the Beatles seem to really be enjoying themselves - and this video proves it. Be careful to read the tape label if you locate a copy of this. There is a Version One, which is mono. In any case look for this tape and buy it!



## HIGHLIGHTS FRANKFURT

at the Festhalle

3rd February 1993

1 McCartney & Band

Right Records (MCCA 1003)

D Total time: 60' 51"

view by Jeff Jerdon

1) Get Out Of My Way

2) Another Day

3) All My Loving

4) Let Me Roll It

5) Off The Ground

6) I Wanna Be Your Man

7) Good Rockin' Tonight

8) Every Night

9) Lady Madonna

10) Let It Be

11) Magical Mystery Tour

12) The Long and Winding Road

13) Paperback Writer

14) Fixing A Hole

15) Penny Lane

16) Sgt. Pepper

17) Band On The Run

18) Here, There and Everywhere

Comments: A good mono audience tape, but nothing to shout about. Booklet contains four grainy color shots from the show and front cover reads limited 500 copies. Also the 18th track is not listed on the cover. This CD is basically for those who don't want to spend big bucks on double disc sets of Paul's recent tour. Otherwise, file under "For Hardcore Macca Completists Only".

## PAUL MCCARTNEY: NEW YORK 1992

Golden Stars GSCD 1245) Stereo. Italian.

There have been many bootlegs of Paul's New York 1992 material, but this is by far the best sounding. If you would want just the McCartney bootleg CD from this period, then this is the one I'd recommend.

The 24 songs on the CD are from the special "Up Close". All your favorites are here and in perfect sound quality.

## IN THE SPOTLIGHT Collectors' Views & Reviews By Jeff Jerdon

For the 25th Anniversary of the film "Yellow Submarine", two unauthorized kCD editions have recently been issued. The first, a wooden-hinged Yellow Submarine with a bronze plaque and including the standard Parlophone YS CD is imported from Caroline International in Britain. Even though classier and more unique than the past wooden-boxed editions, unless you have \$150 to burn, pass on this one. The second edition called the "Sub Pac" (or "urine pac" as some enterprising individuals are calling it) is a clear book-type package filled with yellow liquid and floating yellow submarines, also with the standard YS CD, is supposedly limited to an edition of 500. Your decide whether this one is worth the \$25 asking price.

One Way Records has brought their reissues of The Beatles interview CDs previously available on the Cicadelic label up to seven: "From Britain With Beat" (OW 10842), "All My Loving" (OW 10840), "Moviemania" (OW 10844), "East Coast Invasion" (OW 10841), "Not A Second Time" (OW 10845), "Things We Said Today" (OW 10847), and "West Coast Invasion" (OW 10848). That leaves only "Round The World" and "Here, There and Everywhere" to be issued. The \$9.99 to \$11.99 price on these is a bit high when considering you can still find the original LP and cassette issues in the cutout bin for \$3.99 in some places.

Here's a Beatles interview CD you might want to seek out, but not for the interview material contained on it. The interest here is the disc itself. "The Beatles: Ask You Once Again" Holoview Interview CD (3D 002) contains a 14' 32" interview with the Fab's circa 1963 or 1964. On the disc itself is a detailed laser-etched hologram of The Beatles with swirling musical notes and stars and even Paul's Hofner bass and Ringo's snare drum! The 5" disc is made in the U.K. and is limited to 2000 copies. Priced at \$15. EMI Australia has released a special Macca 4-CD box set containing "Tripping The Live Fantastic Highlights", "Wings Greatest", "Band On The Run", and "Unplugged" (781 3282). The only reason to pick up on this one is if you're a completist or for the box which bears an interesting credit: "Design by Stella McCartney". Priced at \$75 to \$85.

"The 1993 Docklands Press Conference" has been issued on CD which was already released as a picture disc LP in the "1993 World Tour Rehearsal Session" box set for you people who can't get enough Macca press conferences. Priced at \$15.

Another version of the "Hope Of Deliverance" CD 5" has turned up. This one is from Germany and comes in the thin line Euro-style jewel case and carries the same art as the original 4-track version except the banner stating the song title is in red and underneath states: "+Deliverance the Steve Anderson Mixes". The 3-track disc contains the standard "Hope" LP track plus the "Deliverance & Dub" mixes. This German disc states it was made in Holland (7243 880573 25) and is priced around \$12 for you completists out there.

And just in is DCC's 24 kt. gold CD of "Ram" (GZS-1037) (\$21-17338). As on their previous two Macca gold CDs the quality is once again excellent. Another masterful remastering by Steve Hoffman. Though there is some tape hiss it certainly doesn't detract from the overall pure dynamics contained. I haven't listened to "Ram" in quite some time and found this rediscovery a real treat. The UV coated booklet contains the original artwork plus the Apple LP label A & B sides. We'll soon hear how Capitol/EMI remastered version will stand up against this one.

Until next time, happy collecting.

## LATE BREAKING NEWS

• "The Psychedelic Years" (LSD 001-002-003) is now out on LSD Records. This 3-CD set is another rehash of familiar material. The music is from 1966 and 1967 and is of such things as mono versions of songs from "Pepper" and "Magical Mystery Tour", "Strawberry Fields" outtakes, "Penny Lane" variations and so forth. There is nothing new here. • "All Too Much" (Scorpio 93-BE-21273) is a copy of "It's All Too Much" of Rarities on Compact Disc fame. If you remember, I panned that CD in the last issue.

• I've just been told that 10 hours of "Let It Be" movie, outtakes have been sold to an Italian bootlegger. My source (Deep Ear) says to expect CD's of this material by the first of the year.

# Collector's Mart



Welcome to "Collector's Mart". The rates for advertising in Belmo's Beatleg News are as follows:

Classifieds  
25 words or less...\$5.00  
26-50 words...\$7.50  
50-100 words...\$10.00

Your classifieds should be type-written and double-spaced. If you do not own a typewriter, please print legibly. Rates are 'per issue'.

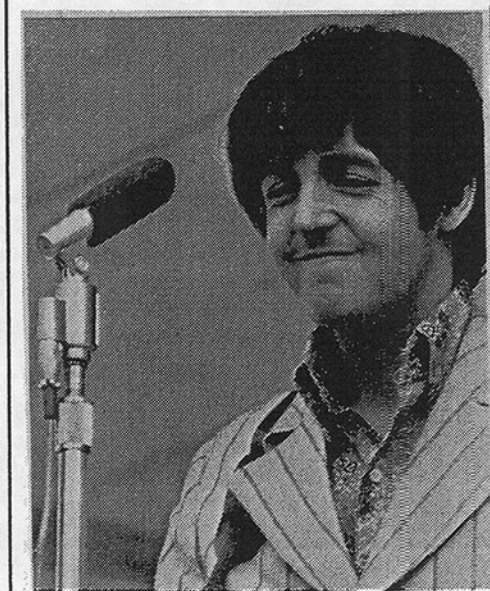
## Display Ads

Display ad rates are for "column inch" (one column measures 2 1/4" or 5 1/2 mm) are \$20. All ads must be 'camera ready'. That is, the ad must be ready to be printed as is. I will not do the artwork and layout for you. (Unless you want to pay me an additional \$25!)

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**RARE MCCARTNEY WANTED:** Belmo needs a tape of the "pre-concert" music played at Macca's concerts. If you have one, drop him a line and maybe he can give you something very nice in return! Thanks.

**ATTENTION BRITISH BEATLEG READERS:** We need an audio tape of McCartney's soundtrack to "Daumier's Law", opening in the UK for Woody Allen's "Shadow and Fog". How hard can it be to sneak a tape recorder past an easily distracted, eighteen-year-old ticket collector? By performing this simple act of bravery and then running home and making us a copy, you'll not only have 35 minutes of very rare McCartney music in your own collection, but you will also be



(Offer good in U.S.A. only!)

able to tell your grandchildren how you once made a lasting contribution to Beatlegdom. So please send a tape to Belmo at BBN. We'll try to reward you appropriately.

**LONG TIME BEATLES AUDIO AND TAPE COLLECTOR** is looking for new contacts to trade tapes with. Please send your list to: Werner Burkhardt, Bahnhofstr. 1, 85630 Neuheferloh, Germany.

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Sherman Oaks, CA  
91413 U.S.A.

\* We have videos too!\*

## BACK ISSUES

At this point in time back issues are not available from Belmo Publishing. At some time in the future this should change. Until then, direct your inquiries to Storyteller Productions.

## STORYTELLER PRODUCTIONS

To purchase the books written by L.R.E. King, write to:

Storyteller Productions  
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1993

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\$2.50

#36

# BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

## The Get Back Journals

THE GET BACK JOURNALS  
Vigotone (Vigo 101/108)

One of the more ambitious bootleg projects you'll ever come across is this 8-CD collection of "Get Back" rehearsals previously released in 1988 as an 11-LP set entitled "The Get Back Journals".

We all know the story of the ill-conceived and ill-fated "Get Back" album and "Let It Be" film, so I won't bother going into that. Instead I'll concentrate on the contents of this collection and the packaging.

First, the packaging: The eight compact discs come housed in a hardcase film box with metal corners and is held together with two vinyl straps. There are two CDs per slimcase and each has a four page booklet describing the discs' contents and two photographs.



The liner notes on the inside of the film box tell the story of the film and album, as well as an alphabetical listing of the set's song titles. Each song is also referenced as to which disc and track it is on. Very helpful.

Included with the set is a full-color reproduction of the original "Get Back" book. I am quite impressed with the quality of the reproduction and it makes me wonder if the bootleggers had access to the original printing plates. Could you find an original book,

it would probably sell for around \$50 to \$75.

Speaking of money I've called a number of places and the cost for this set varies greatly from one source to another. The prices range from \$150 to \$200 to \$250 to \$300!



There is quite a difference so you'll want to shop around.

I've talked to several people about quantities pressed and availability of the deluxe

(film box/book) edition and have been told different stories (surprise). One person said 1000 deluxe editions were produced with only 500 being made available in the U.S., 250 in Europe and 250 in Japan. Another source said 1500 were made and that all have been distributed to retailers with 1000 being made available in the U.S.. The truth is in there - someplace.

Future editions of "The Get Back Journals" will not include the deluxe packaging or the book. A decision on when these will be released is yet to come.



Now, the music: The eight compact discs boast over 9 hours of "Get Back" rehearsals with about 40 minutes or so of additional material not on the original set. This does not mean there is 40 minutes of new music! The music has been remastered from original source tapes (where available - otherwise old boots were used) and is chronologically resequenced. The sound quality is a vast improvement over the poorly pressed vinyl of 1988.

DISC ONE (Total Time: 68'19")  
Disc One comprises the material which originally appeared on "Vegemite" and later as "Sweet Apple Trax Vol. III". Many of the songs would later appear on "Songs From The Past Volumes 4 and 5". There are 30 tracks on this disc with the highlights being "The One After 909", "Two Of Us", "Child Of Nature", "Your True Love", "Bring It On Home To Me" and "Hitch Hike".

DISC TWO (Total Time: 65'19")

Disc Two continues with the rest of the "Vegemite" songs and "All Things Must Pass" rehearsals. A number of odds and ends make up the rest of the disc - the best songs being "Let It Be", "Oh! Darling", and "Thirty Days". There are a total of 24 tracks on this disc.



### DISC THREE (Total Time: 69'53")

"The Black Album" (Audifon) is featured on Disc Three and is from tape source. There is some additional material here, the most significant being a longer version of the first performance of "I Me Mine" and the first appearance of The Beatles' cover of "What Am I Livin' For" by Chuck Willis. Other highlights on this 28-track disc are "Hari Krsna Mantra", "Too Bad About Sorrows", "Fool Like Me" and "You Win Again".

### DISC FOUR (Total Time: 68'31")

Most of Disc Four is taken from the master tapes for "Sweet Apple Trax" along with some additional cuts. The earliest known performances of "The Long And Winding Road" are here, and a lengthy discussion by The Beatles about their proposed live performances. A few of the better tracks on this 25-track disc are "I Me Mine", "Tennessee", "Move It" and "One After 909".

### DISC FIVE (Total Time: 73'10")

"Sweet Apple Trax" concludes on Disc Five and is followed by bits and pieces of rehearsals, conversations and Paul on the piano. Disc Five has 22 tracks and very few highlights. The most worthwhile cuts are "Commonwealth", "Mama You Been On My Mind", and a visit from Peter Sellers.

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"Bootlegs are illegal. We don't sell them we only report what's in them."

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### DISC SIX (Total Time: 70'18")

The "Watching Rainbows" session opens Disc Six and is in the most complete form yet. This is followed by many loose rehearsals and jams. Some of the better material is "Madman", "Dig A Pony" and the "Forty Days" medley and jam.

### DISC SEVEN (Total Time: 72'41")

The liner notes sum up Disc Seven quite well: "Unless you're a rabid 'Get Back' junkie (and maybe even if you are) you're unlikely to pull this one off your shelf very often. There are a couple of highlights - The Beatles' cover version of Jackie Lomax's 'You've Got Me Thinking' and Arthur Alexander's 'Soldier Of Love' and 'Where Have You Been' are fun, but for the most part this CD is bogged down by half-hearted rehearsals of Lennon/McCartney originals". Twenty-one tracks here.

### DISC EIGHT (Total Time: 64'13")

"Her Majesty" bootleg is the source for much of the material on Disc Eight and is mostly forgettable. Some of the more listenable songs are "Teddy Boy" (taken from the WBCN 1969 broadcast tape), "Dig It", "Maggie Mae", "Singing The Blues" and "Almost Grown". Disc Eight has 23 tracks.

There you have it. Nine hours of some of the most difficult to listen to music you'll ever come across. It is hard for me to get excited about this collection because it was the low point in The Beatles career and the most uninspired recording sessions ever to be put onto tape.

I understand that this collection had to eventually be made into compact discs and Vigotone should be congratulated on doing a fine job. But the bottom line is this: Do you want to spend such a large amount of money on music you may listen to only once or maybe twice? This question can only be answered by the consumer. And the consumer is YOU.

## BELMO'S COMMENTS

The last two months were fairly quiet for new bootlegs. We had the momentous "Get Back Journals" set which was quite impressive, though few collectors could probably afford this pricey collection. There were also numerous rehashed CDs and a handful of live boots from McCartney and Starr.

However, on the horizon are several items of interest. (If I can believe what I'm told.) First, "Helter Skelter" (the 27 minute version) is being readied for release this winter as part of a two CD set said to feature and additional hour of unreleased 1968 outtakes. Set for a pre-Christmas release is a five disc set featuring the best of all the unreleased Beatles music currently available. I hear this is a collector's dream - complete with extensive liner notes and many rare photos. Coming in the spring will be numerous CDs taken from the more than 10 hours of unreleased "Get Back" tapes. Start saving now!

Thanks to all who stopped by my table at the Chicago Beatfest. I enjoyed meeting face-to-face the many loyal subscribers to BBN.

There are a few unethical dealers and record stores selling xerox copoies of BBN. If you have names and addresses please drop me a line. Shame on them for bootlegging Belmo's!

I appreciate all the letters and comments from my readers. But if you want a personal response, please send a S.A.S.E. for a reply. Thanks.

I'm not sure what this fact means or if it is even significant, but out of all the subscribers to BBN only 6 are women. Fact number two: BBN subscribers are smart buyers when it comes to bootlegs. Many have written to say BBN has saved them a lot of money they might have otherwise spent on worthless bootlegs.

Fact number three: I'm outta space and I gotta go...

Peace,

BELMO

## THE ULTIMATE LIVE COLLECTION VOLUME 1

Yellow Dog (YD 038/39) 2 CDs

Another excellent release by Yellow Dog. This double CD set features direct feed recordings of four separate concerts: 1) Indiana State Fair, Indianapolis, Sept. 3, 1964 Afternoon show, 2) Convention Hall, Philadelphia, Sept. 2, 1964, 3) Sam Houston Coliseum, Houston, Aug. 19, 1965 Afternoon, 4) Sam Houston, Aug. 19, 1965 Evening show.



The Indiana State Fair show is in excellent mono and eclipses Great Dane's release in sound quality. The vocals are strong and the screaming of fans is pushed far enough back so as not to be disturbing. The songs performed are:

- 1) Twist and Shout
- 2) You Can't Do That
- 3) All My Loving
- 4) She Loves You
- 5) Things We Said Today
- 6) Roll Over Beethoven
- 7) Can't Buy Me Love
- 8) If I Fell
- 9) I Wanna Hold Your Hand
- 10) Boys
- 11) A Hard Day's Night
- 12) Long Tall Sally (incomplete)



Disc One continues with the afternoon show in Houston. The sound suffers from muddiness- for lack of a better term. It lacks the crispness of the Indianapolis show. John's voice is suffering during this show. Listen closely to "Dizzy Miss Lizzy" and you'll see what I mean. There is also some tape distortion which disrupts a few of the songs - not surprising for tapes nearly 30 years old. The tracks are:

- 1) Twist and Shout
- 2) She's A Woman
- 3) I Feel Fine
- 4) Dizzy Miss Lizzy
- 5) Ticket To Ride
- 6) Everybody's Trying To Be My Baby
- 7) Can't Buy Me Love
- 8) Baby's In Black
- 9) I Wanna Be Your Man
- 10) A Hard Day's Night
- 11) Help
- 12) I'm Down

Disc One runs 69'49" and Disc Two runs 68'5".

Disc Two opens with the Philly concert and is excellent sound quality. The main distraction here is that the guitars are nearly lost in the background on many songs as is Ringo's drumming. Recording technology in 1964 was certainly not up to today's standards.

The songs played in Philly were exactly the same as what would be performed the following day in Indianapolis. Listen as John introduces "If I Fell" as "If I Fell ... Over"!

Disc Two closes with the evening show in Houston. It, too, suffers from the same muddiness as the afternoon show. The song lineup was the same as the early performance.

Overall I give this set a thumbs up, even though there are some sonic problems.

A couple of things about the cover you might want to note. First, the front cover photo is actually a collage. Can you figure out what is wrong with the photo? And the photo on the inside of Paul and John was taken in 1966 at Crosley Field in Cincinnati. Why didn't Yellow Dog use a photo from 1964 or 1965?

As this set says "Volume 1", I would assume there will be more in this series. What would you like to see next from Yellow Dog? My vote is for Cincinnati 1964 and 1966.

## CONTROL ROOM MONITOR MIXES

Yellow Dog (YD 032) CD

To first understand what this CD contains, it is necessary to define "monitor mix". A monitor mix is an off-line (not tape-to-tape direct) recording taped from the studio monitors during the preliminary mixing of a song. According to some sources The Beatles often recorded their sessions in this manner to be taken home for later use.

"Across The Universe" was recorded in February 1968. This particular take is of John alone on his guitar. His vocals are quite stirring on this early runthrough. A beautiful piece even in this early stage.

"Revolver" outtakes have been few and far between, so it was nice to hear the numerous takes of "For No One" and "Here There and Everywhere". I found it quite interesting how the mixes were attempted on these songs. Paul was in great voice here.

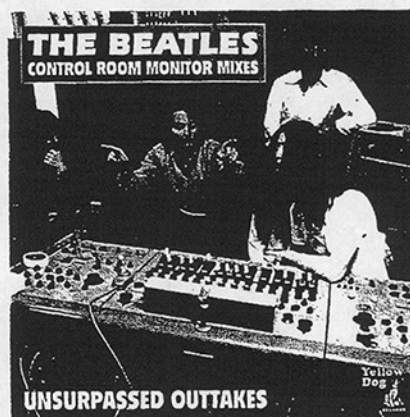
John's vocals are isolated here and were not the ones used on the recording of "Sexy Sadie". During one of the playbacks you can hear a conversation between John and Paul and Yoko. John suggests he can maybe do a better vocal. Also included is John's off-hand song, "Brian Epstein Blues".

"Lady Madonna" here is quite unusual. What we hear is an unused backing track being played over the monitors with Paul adding some vocals while listening to the track in the control room.

Next is a single track made during the recording of "Happiness Is A Warm Gun" which features guitar, percussion, piano and organ. This take first appeared on "Nothing But Aging" as did the following takes of "I'm So Tired".

"I'm So Tired" (backing tracks) were not used in the final mix, but are still quite interesting. Next comes John's single-tracked vocals for "I'm So Tired". These might have been great outtakes were they not played at the wrong speed. There is tape drop which is quite distracting. Couldn't Yellow Dog have corrected this?

"Monitor Mixes" is an above average bootleg with several worthwhile outtakes. It might've been an excellent boot had the dropouts on "Across The Universe" not been there and the numerous takes of "I'm So Tired" been replaced with some new tracks. The other thing that bugged me was the cover art which had photos of The Beatles which were taken during the recording of "Get Back". This CD featured music from 1966 and 1968 and photos corresponding to those years would've been more appropriate.



## WHAT'S THE NEWS, MARY JANE?

\* "Off White: Volume 2" (Red Phantom - RPCD 1137) and "Off White: Volume 3" (Red Phantom - RPCD 1138). A reader wrote in to tell me these two CDs are a total waste of money. They evidently contain no new material and even a few outtakes. Two of the more obvious being a 9'40" version of "Helter Skelter" and a 5'33" version of "Helter Skelter". More info on these would be appreciated.

\* "Come Together: Guitar Tribute To The Beatles" (NYC Records). This is not a bootleg but a nice collection of music by various jazz and rock guitarists. The CD features Steve Khan, Allan Holdsworth, Larry Coryell, Toots Thielemans and others. My favorite is "Blackbird" performed by guitar wizard, Adrian Belew. I'd like to hear a whole album of Belew interpretations of Beatles songs. He is something special.

\* Expect to see legit CDs of McCartney and Ringo concerts this fall. These should pretty much make the boots of their shows superfluous. McCartney's will have soundchecks on his release.

\* GOLDMINE (Sept. 3, 1993) reported that the Christie's auction house is selling two acetates of early Beatles recordings. One acetate contains the 1962 recordings of "Kansas City" and "Some Other Guy" (different than the Cavern Club film version) and the other is of the Quarry Men's "Hey Darling" and "To Be In Love With You".

\* As of July 1993 McCartney's worth was said to be \$636 million. This is the same man opposed to bootlegging because bootlegs take money from his pockets. Right.

\* Because of the immense popularity of the "Lost Lennon Tapes" series, Bag Records promises AT LEAST nine more volumes in the series. This, in addition to the box set of 33 albums due out by Christmas.

\* Heard Of But Not Heard: Living Legend has released reissues of "I Am Your Singer" (McCartney) and "Far East Man" (Harrison). I'm also told the Japanese have produced reissues of "Sessions" and "The Peter Sellers Tape" in much improved sound quality. Anybody out there have these?

\* Yellow Cat has released three new titles. "Berkeley Concert 1990" (YC 007/8) by McCartney is a soundboard recording and is on two CDs. "Fourth Of July" (YC 009/10) is another McCartney made in Washington, DC, 1990. It is also from soundboard

and is a two disc set. The other two disc set is McCartney's "Arizona Soundcheck/Cactus Club 1990" (YC 011/12) with three additional cuts said to be rehearsals for the "Stranglehold" video of 1986.

\* Mistral's "With A Little Help..." (MS 9335) are 1974 outtakes from "Ringo". Tracks and sources were unknown at press time.

\* Swingin' Pic has been reissuing some of their more popular early CDs, such as the two-CD set of BBC material, "From Us To You", and The Beatles at Boudokan called "Complete Arena".

\* "Abbey Road Outtakes" (Bow Bell Records - NK001) is another reissue of familiar Abbey Road material. Sound quality is said to be excellent and the disc features the "Huge Medley". There is none of the narration on this single disc. The first 500 copoes come with the long box and a bonus pin.

\* "Original Cold Cuts" (CDPS - 11) is a reissue of McCartney's classic bootleg. It has the same cover and songs as the LP version plus three extra tracks not on the LP: "Simple As That", "It's Now Or Never" and "Ferry Cross The Mersey".

\* A new Beatles bootleg from Japan is "Rumi Tape". Information is sketchy but it is said to contain "Fool On The Hill" rehearsals which had been aired on Japanese radio in 1967.

\* Harrison's "Overexposed and Hypnotized" (OHM) is a two-CD set recorded in 1992 at the Royal Albert Hall.

## POSTERS, INCENSE AND STROBE CANDLES

Vigotone (Vigo 109) Compact Disc

What was once vinyl is now compact disc! Mr. Vigo used the master tape to press onto CD this now legendary WBCN-FM Boston broadcast of the first version of the "Get Back" acetate. The CD also includes an additional 23 minutes of DJ talk and commercials not found on the vinyl format.

The additional material, though interesting, isn't essential. So if you have the vinyl and don't need the CD, pass this up. However, I like having the entire broadcast on CD, and if you don't have the WBCN broadcast yet, then you most definitely need to get this.

## 1968 DEMOS

Vigotone (Vigo 100) CD

Some of the best demos you'll ever hear are on this reissue of "1968 Demos". Originally released on the Howdy Label a few years ago, this reissue features the "White Album" demos in greatly superior sound quality.

The tracks on "1968 Demos" are from the recordings made at Harrison's home in May 1968 (15 cuts) and Lennon's home demos recorded between May and December 1968 (10 cuts). This is a definite 'must have' for any serious collector. If you missed these the first time around, then you better grab these while you can.

## OOPS! I GOOFED!

Issue #35 omitted the byline for the review of the video, "Read My Lips". That in-depth review was written by the highly knowledgeable and always effervescent, Steve Loveless. Sorry, Steve.

As many of you pointed out to me, the 1965 Hollywood Bowl concerts on Yellow Dog and Great Dane are of the same date: August 29, 1965. It just points out one of the major rules in collecting bootlegs - NEVER believe everything you read - especially liner notes. Nick Kocz also pointed out that Great Dane's CD is inferior in sound quality and runs about "5 to 8 percent slower than it should". Nor is "State Fair To Hollywood Bowl" in stereo.

Robert Jenkins wrote to say McCartney's demo of "We Can Work It Out" is not new to "Nothing But Aging", while "Run For Your Life" is new, though it did appear on a "Lost Lennon Tapes" bootleg.

## HAIL, HAIL ROCK N' ROLL

Octopus Records (OCT 001)

From the moment ICE first printed rumors of this disc, we knew we were in for trouble. Its GOING UNDERGROUND (5/93) section heralded the disc as offering "some new material." Exactly how much was anyone's guess.

When it finally appeared a couple months back, even my boot dealer didn't know how much was new. And the problem was, looking at the list of familiar titles, it was going to take a lot of work to figure out



which (if any) were previously unbooted.

Because of the uncertain nature of many of these songs, the disc affords an excellent opportunity to re-listen to all your old "Get Back" boots. I've spent tens of hours over the last month doing exactly that to discover four previously unbooted songs.

The run-down:

"Something" (3:07) This is a part of the long composing session that appears on Yellow Dog's "All Things Must Pass".

"Get Back" (2:48) UNBOOTED. A rather sluggish performance that is distinguished only by Billy Preston's slinky organ playing which, unfortunately, is too far back in the mix to fully appreciate.

"School Days/No Particular To Go" (1:34) Booted on "Get Back and 22 Other Songs".

"Stand By Me" (2:38) Although already bootied on "Unsurpassed Masters Vol. 5", I could listen to Lennon's vocals on this forever.

"I've Got A Feeling" (2:49) Booted on UM5.

"Two Of Us" (2:32) Booted on UM5.

"For You Blue" (0:23) False start, bootied on UM5.

"For You Blue" (2:29) The "Mr. Bluesner" version bootied on UM5.

"Let It Be" (3:57) Take 27 B, bootied on UM5 and "Get Back Rehearsals Vol. 2" and also appeared in the "Let It Be" movie.

"Take This Hammer" (2:44) Bootied on GB+22.

"Johnny B. Goode" (1:40) Bootied on vinyl "Get Back Journals" (side 13) and "Singing The Blues".

"Get Back" (2:41) UNBOOTED. Once again John proves he's never afraid to sing a song he doesn't know! Here he plunges into an enthusiastic rendition, but by the middle of each verse, his vocals turn to a mumble. Luckily, Paul shares the vocal chores and offers enough prompting for John to save face.

This fast-paced rocker is very similar to the only other bootied Lennon vocal performance of this song ("Get Back Journals" - side 2) but better. As the other, this is a very early take of the song, retaining the lyric "...home to twenty Pakistanis, living in a council flat/ Can you dig the neighbors tell what they're planning/ Won't you tell me where it's at?"

Toward the end, Paul starts whooping it up, further adding to the electric pace of this Preston-less version. For my money, the

raw intensity of this performance alone justifies the price of the disc.

"For You Blue" (2:28) UNBOOTED. Distinguished by some fantastic slide guitar work, though in all other ways unremarkable. George gives some good vocals, but it sounds just like every other bootied outtake of this song.

"Two Of Us" (3:23) UNBOOTED. Sung as a slow, melancholy pace, this may be one of the most beautiful songs attempted during these sessions. The song, still in its early stages, is consistently punctuated by tender, lilting vocals which compliment the sparse instrumentalization (only a pair of acoustic guitars in front of rudimentary drumming). About the only embellishment allowed is a whistling outro, which you realize is all the song ever needed.

"Maggie Mae" (0:37) This is the raw tape of the commercial release, bootied many times before.

"Dig It" (3:41) Bootied on "Songs From The Past" Vol. 1 and Vol. 2.

"Dig It" (5:02) "Chicago Bluesland" version, bootied on SFTP 2.

"Let It Be" (3:57) Take 27 A, which is the basic track for the released versions. Previously bootied on GBR2.

"It's Just For You" (2:22) Previously bootied, along with several other bits of the song, on GBR3.

"I've Got A Feeling" (3:33) Previously bootied on GBR1.

"I've Got A Feeling" (0:42) The "beep beep" jam, also bootied on GBR1.

Comments: This is Octopus Records' first foray into "Get Back" boots. The cover leaflet states that these outtakes were performed at Twickenham Studios and seem to make a big deal over the fact that these tapes came from the soundtrack. Well, many of these songs actually came from Apple Studios performances and, of course, most (all?) "Get Back" era outtakes have come from the film soundtracks.

While it's always nice to hear something new, I doubt whether most fans will be willing to fork over \$25 for less than 12 minutes of previously unbootied stuff. Still, it's nice to realize that there's a source other than the Yellow Dog and Vigotone people who have access to new material.

(Editor's Note: Thanks to Nick Kocz for this indepth review.)

## BUSTS RETURN



Marianne Faithfull Busts Out

These things seem to come in spurts. The last group of major busts occurred four years ago in such places as California, Texas, Florida and Maryland. And now, this past July and August, there were record show busts in Kentucky, Tennessee and Mississippi.

Details are sketchy but my source tells me the record shows were all busted in the first hour of opening and that thousands of dollars worth of import and underground compact discs were confiscated. Also taken were the homemade audio and video tapes of live performances popular among collectors. The authorities made their purchases with marked \$20 bills.

It was not reported to me who was behind the busts, but it is safe to assume it was the RIAA with the help of local authorities. The result of these busts was immediate. Dealers of "gray area" merchandise opted to skip record shows in other cities for fear of legal entanglements.

One dealer who was busted is supposedly fighting back. He's evidently filed a lawsuit against the government for unlawful confiscation of property.

I hope to have more details in a future issue. This is an important story whose outcome could affect us all.

## IN THE SPOTLIGHT

### Collectors' Views & Reviews by Jeff Jerdon

Last issue I made mention about a wooden boxed CD edition of "Yellow Submarine" from Caroline International. Well, two more wooden boxed CD editions have been issued for "Magical Mystery Tour" and "Revolver". MMT comes in a bus shaped wooden hinged display with plaque and Revolver comes in a ...well, what else but a gun shaped display with plaque. Once again - unauthorized. Once again in the \$150 range. And once again "just what we need".

Two new boxed book editions have been recently released. "John Lennon and the Rock 'N' Roll Circus" by Michael Randolph is a 42 page, 9" X 9" b&w paperback of mostly unpublished photos concentrating on Lennon's appearance in this still unseen Stones film shot in December 1968. Randolph contributes text to the pictures and the book comes housed in a 12"X12" box with a replica ticket of the original invitation and a numbered certificate limited to an edition of 2500. The set is going for \$35. The other boxed book edition is the "Imagine" box. The 48 page book contains the complete shots from the Imagine sessions including some with George Harrison. Also housed in a 12"X12" box, this one goes for \$35.

With the "Red" and "Blue" albums finally being released on CD, HMV will issue two boxed editions, one for each album. Each with a 12 page booklet of unreleased photos, a poster and a badge. Prices are expected to be in the \$75 range. London's Vinyl Experience will also issue a boxed set containing both albums plus two 48 page booklets of unpublished photos in a limited edition of 4000 copies.

The British remastered McCartney collection (for those who can't wait for Capitol's release in January) are currently going for \$15 to \$18 per disc. Are they worth buying? Well, having only purchased one so far ("Pipes Of Peace"), and that was only for the bonus tracks ("Twice In A Lifetime" & "Simple As That") depends on your frame of mind and spendability. The sound quality is excellent though I refuse to get analytical about what I consider to be the least listened to Macca disc in my collection. Then there's those cheap looking generic booklets. Even though featuring all the original art and lyrics, the booklet size reproduction of the album cover art is fuzzy and appears not to be in register. I think better packaging could

have been used on these

Here's an interesting note for you Apple collectors that I haven't seen or heard mention elsewhere concerning the recent reissues. For the most part the graphics and liner notes in the CD and the cassette versions have remained consistent with the only difference, of course, being placement and size for the two formats. Here are a few major differences on some of the issues between CD and cassette.

Going back to the first batch on the "James Taylor" reissue, the lyrics and part of the personell list on the cassette booklet for "Carolina In My Mind" are only half printed to the right where the perforation fold starts. "Brighten Your Night With My Day" also gets partially printed directly below. The cassette does, however, include a small reproduction of the Euro 45 picture sleeve for "Knocking "Round the Zoo" b/w "Something's Wrong" which is not included in the CD booklet. It was also included in the UK LP gatefold.

The other issues in this first batch remained consistent. The second batch on THE IVEYS "Maybe Tomorrow" cassette booklet contains reproductions of more Euro 45 picture sleeves for "No Escaping Your Love" b/w "Dear Angie", "Maybe Tomorrow" b/w "And Here Daddy's A Millionaire". Once again the UK LP did contain these in the gatefold.

The third and most recent batch contain some interesting variations as well. On "The Modern Jazz Quartet", the CD and cassette booklets remain consistent except on the last

page of the CD booklet listing the credits reads "This CASSETTE was mastered from the original two-track stereo master mix tapes", and is STEREO AAD. On "The Radha Krsna Temple", this time the CD booklet benefits over the cassette version with extra color photos of George in the studio producing, a painting of Lord Chaitanya Mahaprabhu, and the Euro 45 pic sleeve for "Hare Krsna Mantra". The cassette version doesn't contain these.

On John Tavener "The Whale", the CD booklet contains a painting of a whale about to be harpooned. Once again the cassette version does not contain this. On "Celtic Requiem", the CD booklet contains a color photo on the second to last page of a group of children playing on a playground. While the cassette version does not contain this it does, however, contain a caricature drawing of the crucifixion of Christ which the CD booklet does not contain.

Still with me? And finally on Badfinger "Straight Up" and Billy Preston "Encouraging Words" both formats remained consistent.

For those of you who have been holding off from purchasing the Apple reissues, you may want to reconsider. In the Fall 93 catalog from CEMA, Billy Preston's "That's The Way God Planned It" and Jackie Lomax's "Is This What You Want?" are no longer listed making them the first deletions from the Apple reissue catalog. Grab 'em while you can!

Until next time Happy Collecting and Do What Thou Wilt.



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### ATTENTION BRITISH

BEATLEG READERS: We need an audio tape of McCartney's soundtrack to "Daumier's Law", opening in the UK for Woody Allen's "Shadow and Fog". How hard can it be to sneak a tape recorder past an easily distracted, eighteen-year-old ticket collector? By performing this simple act of bravery and then running home and making us a copy, you'll not only have 35 minutes of very rare McCartney music in your own collection, but you will also be able to tell your grandchildren how you once made a lasting contribution to Beatlegdom. So please send a tape to Belmo at BBN. We'll try to reward you appropriately.

SIMPSON'S WANTED: Video tape of the episode where Lisa hallucinates and has a "Yellow

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At this point in time back issues are not available from Belmo Publishing. At some time in the future this should change. Until then, direct your inquiries to Storyteller Productions.

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# BEATLEG NEWS

Since



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THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

## ARTIFACTS: THE ULTIMATE BOX

### ARTIFACTS

(Big Music)

5CD Special Box Set

Review by Mal Evans, Jr.

This is the collection Beatles fans have been waiting for!

"Artifacts" is the most ambitious set of unreleased Beatles music ever attempted and the result is phenomenal.

To best explain what this set is, let's read some of what the liner notes have to say:

"Culled from hours of studio outtakes, demos, alternate mixes, live recordings, television and radio appearances, this definitive box set includes the rarest and the most unusual music recorded by the Beatles."

Each disc in the set is a picture disc reflecting the disc's musical era. The multi-page booklet contains photos of the Beatles throughout their career as well as excellent liner notes. The liner notes are short historical chapters relating informative data concerning each track. These liner notes add greatly to the enjoyment and importance of this definitive Beatles set.

Also included are all song titles, authors and recording information.

The songs in the set are chronologically arranged (about time someone did this!) and each disc is inclusive to an "era."

The discs are:

1. The Early Years 1958-63

2. Beatlemania 1964-65

3. The Psychedelic Years 1966-67

4. Inner Revolution 1968

5. Get Back To Abbey Road 1969-70



(Promo Cover)

The tracks are:

### 1. THE EARLY YEARS

- That'll Be The Day (1958 Quarrymen)

- The One After 909 (Hamburg 1960)

- I'll Follow The Sun (Hamburg 1960)

- Matchbox (Hamburg 1960)

- Thinking Of Linking (Hamburg 1960)

- The World Is Waiting For the Sunrise (Hamburg 1960)

- Catswalk (Liverpool 1962)

- The One After 909 (Liverpool 1962)

- I Saw Her Standing There (Liverpool 1962)

- Like Dreamers Do (Decca)

- Hello Little Girl (Decca)

- Some Other Guy (Cavern 1962)

- How Do You Do It? (Sept. 4, 1962)

- A Taste Of Honey (Granada TV)

- I Saw Her Standing There (Take

2)

- There's A Place (Takes 3/4)

- Misery (Takes 1-6)

- From Me To You (Takes 1/2)

- Please Please Me (BBC)

- Long Tall Sally (BBC)

- Money (BBC)

- I'll Be On My Way (BBC)

- I'm In Love (Demo)

- Bad To Me (Demo)

- Hold Me Tight (Takes 25/26)

- Don't Bother Me (Take 10)

- Roll Over Beethoven (Stockholm)

- She Loves You (Stockholm)

- Twist & Shout (Royal Variety Show)

- On Moonlight Bay (Morcambe and Wise)

### 2. BEATLEMANIA

- If I Fell (Demo)

- One And One Is Two (Demo)

- Can't Buy Me Love (Takes 1/3)



- All My Loving (Ed Sullivan)
- I Want To Hold Your Hand (Ed Sullivan)
- Please Please Me (Ed Sullivan)
- A Hard Day's Night (Takes 6/7)
- From Us To You (BBC)
- You Can't Do That (BBC)
- Shout! (Around The Beatles)
- Leave My Kitten Alone (Take 5)
- I'm A Loser (Take 1)
- She's A Woman (Take 7)
- I Feel Fine (Take 6)
- If You've Got Troubles (Take 1)
- You're Gonna Lose That Girl (Alternate Mix)

#### Mix)

- That Means A Lot (Take 2)
- Help! (Take 5)
- Yesterday (Ed Sullivan)
- I'm Down (Hollywood Bowl)
- Norwegian Wood (Take 1)
- Day Tripper (Take 1)
- We Can Work It Out (Demo)
- I'm Looking Through You (Take 1)
- Twelve - Bar Original (Nov. 65)
- Girl (Nov. 65)

### 3. THE PSYCHEDELIC YEARS

- He Said He Said (Demo)
- She Said She Said (Demo)
- Tomorrow Never Knows (Alternate Mix)

- Paperback Writer (Take 1/2)
- Nowhere Man (Candlestick Park)
- Paperback Writer (Candlestick Park)
- Strawberry Fields Forever (Demos)
- Strawberry Fields Forever (Take 1)
- Strawberry Fields Forever (Take 25)
- Penny Lane (Brass Overdub)
- A Day In The Life (Take 5)
- Good Morning Good Morning (Demo)
- It's All Too Much (Take 4)
- All You Need Is Love (TV Broadcast)
- Your Mother Should Know (Alternate Mix)

#### Mix)

- I Am The Walrus (Take 7)
- Fool On The Hill (Demo)
- Aerial Tour Instrumental (Mono Mix)
- Jessie's Dream (Film Music)
- Hello Hello (Take 1)
- Blue Jay Way (Overdub)
- Cry Baby Cry (Demos)
- Daddy's Little Sunshine Boy (Home Tape)

### 4. INNER REVOLUTION

- The Inner Light (Take 5)
- Lady Madonna (Feb. 6, 1968)
- She Can Talk To Me (Demo)
- Across The Universe (Mono Mix)
- Untitled Instrumental (India)
- Blowin' In The Wind (India)
- Hare Krishna Mantra (India)
- Thank You, Guru Dev (India)
- Happy Birthday Michael Love (India)
- The Happy Rishikesh Song (Demo)
- Dear Prudence (Esher Demos)
- Back In The USSR (Esher Demos)
- Piggies (Esher Demos)
- Jubilee (Esher Demos)
- Child Of Nature (Esher Demos)
- Sour Milk Sea (Esher Demos)
- Circles (Esher Demos)
- Ob-La-Di, Ob-La-Da (Take 5)
- Revolution (Alternate Mix)
- Brian Epstein Blues (July 19, 1968)
- While My Guitar Gently Weeps (Take 1)
- Hey Jude (July 30 Rehearsals)
- Las Vegas Tune (July 30 Rehearsals)
- St. Louis Blues (July 30 Rehearsals)
- Not Guilty (Mono Mix)
- What's The News Mary Jane? (Take 4)
- Everyone Had A Hard Year (Demo)
- Heather (Nov. 1968)
- Don't Let Me Down (Demo)
- Goodbye (Demo)

### 5. GET BACK TO ABBEY ROAD

- Another Day (Twickenham 1/69)
- Suicide (Twickenham 1/69)
- Act Naturally (Twickenham 1/69)

- Two Of Us (Twickenham 1/69)
- Piano Theme (Twickenham 1/69)
- Strawberry Fields Forever (Twickenham 1/69)
- Madman A Comin' (Twickenham 1/69)
- Watching Rainbows (Twickenham 1/69)

- Commonwealth (Twickenham 1/69)
- Get Back (Twickenham 1/69)
- Old Brown Shoe (Twickenham 1/69)
- For Your Blue (Twickenham 1/69)
- I Lost My Little Girl (Twickenham 1/69)
- Maggie Mae / Fancy Me Chances (Twickenham 1/69)
- Dig It! (Apple 1/26/69)
- Get Back (Rooftop)
- Dig A Pony (Rooftop)
- Let It Be (Apple 1/31/69)
- Something (Demo)
- Golden Slumbers / Carry That Weight (Take 13)
- Her Majesty (Take 3)
- Oh! Darling (Take 16)
- Come and Get It (Demo)
- Because (Take 16)
- I Me Mine (Take 16)

Some of the songs appear here on CD for the first time, while others are of improved sound quality. Most have been available on various bootlegs over the years, but certainly never in this configuration.

Should you go out and buy "Artifacts"? The answer is a resounding "YES!". For the beginning collector it is a MUST HAVE. Not only does it give an excellent overview of the Beatles' career, but it will also help the novice to pinpoint the "Beatles era" he might want to concentrate on.

For us "old timers" it gathers together the best of what is available up to this time. There's no longer any need to sort through your collection to pick out the good tracks - "Artifacts" has done that for you - and chronologically to boot! (Pardon the pun.)

"Artifacts" is the box set Apple/EMI should have produced years ago. Maybe they will rethink their decision after hearing this collection. Then again, I doubt it. They are the same people who botched "Sessions."

(Editor's Note: Thanx Mal! I'm glad I didn't have to review this. Whew! I might add that for the money it is a much better buy than the drab "Get Back Journals". And see details elsewhere in this issue of how you can win a promo copy of "Artifacts," compliments of Mal Jr.!)

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"Bootlegs are illegal. We don't sell them we only report what's in them."

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# DOES LAWSUIT SPELL THE END FOR EUROPEAN BOOTLEGGERS?

Phil Collins and Warner Music filed and won their suit against a German bootlegger (I'm told it was Yellow Dog Records) in the European Court of Justice over the unauthorized release of a Collins' California concert on the bootleg CD, "Live USA."

According to *Billboard* (Nov. 1993) the Court overruled Germany's copyright law which had protected unauthorized recordings by Germans and by artists from countries which were signatories of the Rome Convention - providing the recordings were made in a country that was also a signatory.

The judgement now means that German copyright protection must be given to all European Community artists - regardless of where the recordings occurred. This means that even though Collins' recording took place in the U.S. (not a signatory of the Rome Convention), it is illegal to manufacture and sell them in Germany. The ruling

does not affect live CDs of American artists because the U.S. did not sign the Rome Convention.

The ruling now means the manufacture and sale of bootleg CDs by EC artists is illegal in Germany. *ICE*, the monthly CD newsletter, speculated in its Dec. 93 issue that German retailers will pull unauthorized CDs from its shelves - including U.S. artists. *ICE* stated that more lawsuits are pending in Germany and that changes will soon follow in Italy and Luxembourg.

*ICE* reports on the other side of the coin (and the world), the Australian Federal Court recently gave bootleggers temporary permission to sell unauthorized live CDs as long as the recordings were made prior to mid-1992 (when Australia copyright laws went into effect) and a disclaimer is printed on the front cover. The Court will make a final decision next April.



## RARE BEATLES VIDEOS

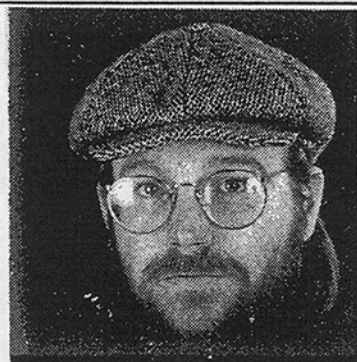
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1993 was noteworthy for many reasons - not the least being all the new bootlegs which came our way.

First, LRE King returned the publishing chores of BBN to yours truly. LRE decided to pursue other interests so I stepped into the familiar (though somewhat moldy) shoes of publisher and editor. I've enjoyed the return and hope you have too.

During the "LRE King Years" Jim Berkenstadt and I wrote our massive history of the Beatles underground recordings. We believe this to be the definitive book on Beatles bootlegs. The publishing date will be sometime in 1994. Watch BBN for details.

Ringo and Paul toured the world again and George did a few gigs between trips to his Maui home. So there were naturally many boots of these appearances. But the best Beatles were "Hollywood Bowl Complete," "The Ultimate Live Collection Vol. 1," "Control Room Monitor Mixes," "WBCN's Get Back," "Get Back Journals" (for its packaging) and "Artifacts."

Bootleggers came under increased pressure in Europe and retailers in the U.S. felt the pressure as well. I'm sure these events won't stop bootlegging but changes are bound to occur for the manufacturers and distributors.

Thanx to all who have sent clippings, letters, reviews, photos and comments. Your contributions are what make BBN a special magazine. And even though I can't print everything you send in, I do appreciate your input.

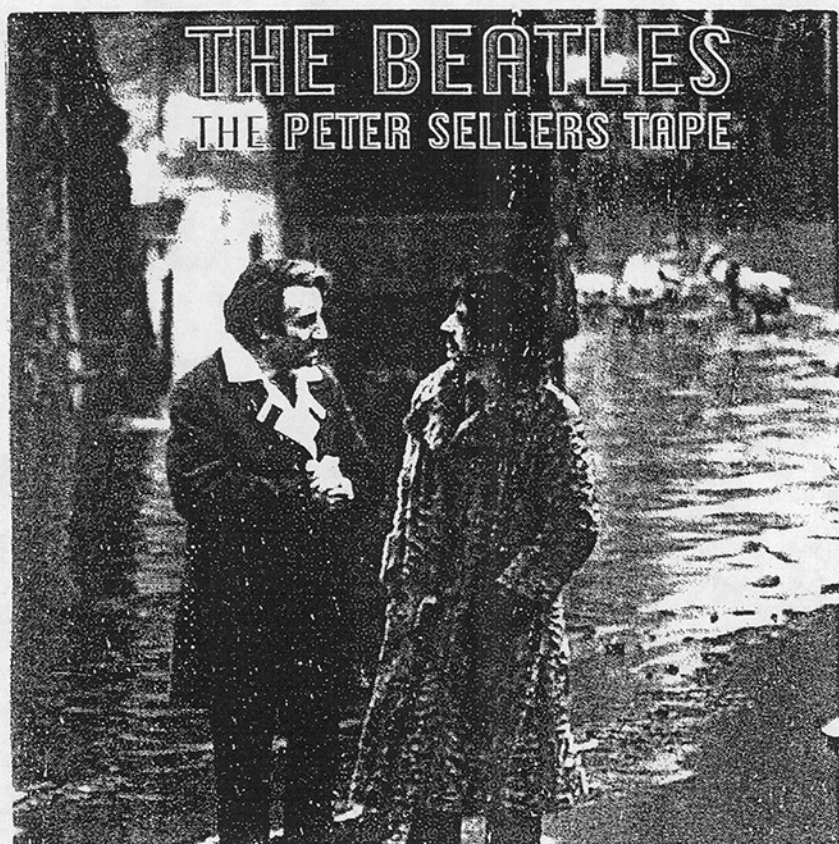
I also appreciate all your kind words and encouragement. I'm trying my best to make BBN worthy of your trust and a worthwhile investment.

Have a safe and happy holiday season. Until next year, just keep on Beatling!

In peace,

Belmo





## Peter Sellers Tape

Spank Records (SP-104)

Review by Nick Kocz

This tape of rough mono WHITE ALBUM mixes was put together by Ringo for actor chum Peter Sellers. First bootied years ago on *Unsurpassed Masters Vol. 4*, it appears here in a more complete form and, most importantly, much improved sound quality. The disc is rounded out by the overly-booted appearance of Peter Sellers during the GET BACK sessions.

The most stunning content difference this CD has over its Yellow Dog counterpart is the sound effect start to "Back in the U.S.S.R." This effect, which sounds like it is something on Bowie's "Station to Station," is not mentioned by Lewisohn as being part of an overdub or remix session. My guess is that Ringo added the sound himself as a sort of prelude to the tape, though not necessarily for the song itself.

This CD contains over a minute more of African music and effects to the beginning of "Yer Blues". There is also a second or two snatch of chat before "Mother Nature's Son" that is missing from USM4.

The only drawbacks to this disc is a brief drop-out during "Not Guilty" and the poor graphics on the CD's back cover. The liner notes are generously culled from BELMO's #25, through unfortunately uncredited. Overall, Spank Records (Vigotone's new subsidiary) has done an excellent job and I highly recommend it to all!

## Paul McCartney "Destroys Anaheim"

(Slick-O 100-200) 2 CDs

With all the live CD releases of McCartney's New World concerts out there, one needs to sort through them and select the best. So after much consideration I'd have to say "Destroys Anaheim" is about as good as you'll find.

This set was made from a very good audience tape of his April 17, 1993, Anaheim show. It is the complete concert and includes the 33 songs performed that evening. Also included are "Mother Nature's Son" and "Blackbird" recorded live at Hollywood Bowl for the Earth Day concert on April 16, 1993.

As a special bonus there is an exceptional color reproduction of "The New World Tour" program. This is a very nice piece from Australia and our friends "down under" should be congratulated.

## The Quarrymen: 58 to 62

(Middle Record Company, QMCD 593)

If you haven't gotten a copy of the Quarrymen's rehearsals on CD yet, then I suggest you look for this European CD. The sound quality is very good and is comparable to the original releases.

The tracks are:

From Liverpool May 1960

Hallelujah I Love Her So

One After 909 (A)

I'll Always Be In Love With You

You'll Be Mine

Matchbox

Wildcat

Some Days

Looking Glass

I'll Follow The Sun

One After 909 (B)

Well Darling

You Must Write Every Day

Movin' And Groovin'

That's When Your Heartaches Begin

Hello Little Girl

The World Is Waiting For The Sunrise

1958 Acetate

That'll Be The Day

Liverpool May 1960

Instrumental Jams 1-2-3

Liverpool Cavern Club 1962

I Saw Her Standing There

One After 909 (Two Versions)

Catswalk (Two Versions)

Again, the music on this CD is of historical importance as it documents the earliest known recordings by the Quarrymen.

## • CORRESPONDENCE • CORRESPONDENCE •

Dear Belmo,

Have you ever considered making BBN into a month's? I attend the ARC record conventions in Philadelphia every month, and sometimes you only get one chance to buy a bootleg CD. Without a publication such as yours it is a real crapshoot. Sometimes I read about a disc and then never see it to buy it. Maybe every other month you could send out a smaller edition that just lists the newest releases for informational purposes?

The Lost Lennon box set you mentioned — are those 33 LPs going to be reissues of Volumes 1-29 or new albums?

Sincerely,  
David Schwartz

Dear David,

First, the *Lost Lennons Vol. 1-29* will be reissues with the additional volumes being new. Second, I like the idea of going monthly but the subscription rates would have to double. I'm not sure many readers would care for that. Any comments?

Dear Belmo,

My guess is that the laughter-less "Miss O'Dell" features only a few new lines of corrected vocals, superimposed on the earlier recording with the laughter. Although I didn't have time to do a note-for-note study, the two vocal tracks sound very similar, except on the lines Harrison flubs on the released (first) version. Also, there are a few words in the laugh-free version that seem to be double-tracked, even though the vocal is clearly not double-tracked elsewhere in the recording. I think these double-tracked words reveal the places where his vocal "patches" begin. What do you think? Certainly, it's a most interesting, and entertaining recording... and a reminder that "Miss O'Dell" should have been a CD bonus track.

Also, based on the sounds of phonograph needles dropping, I strongly suspect the two "Miss O'Dell's" are from a two-sided single acetate, while side one of *Material World* (which seems to be the final mix buried under a lot of static) is from a separate acetate.

Finally, my question is this: Years ago, a fellow collector sent me a tape with an unidentified song, "Can't Say I Never Told You." It featured Cilla Black-style vocals and a lush, if cliched mid-Sixties production

style. The music, and even more so, the lyrics, were very derivative of Lennon-McCartney in a throwaway mode ("He told you this, he told you that, and now he's gone, and left you flat..."). Does anyone know the source of this recording? And more importantly, is there a Beatles connection?

Yours,  
Tom

Dear Belmo,

I want to make you aware of the release of two Japanese CDs I have received recently.  
- WINGS IN CONCERT - LIVE IN PARIS  
26TH MARCH 1976

A double CD on Platinum Forum Music Co. Ltd. - Dynamic Sound PM002/PM003. It contains the complete audience recording of the concerts, but it was done in a very peculiar way: disc one ends with "Let 'em in", while disc two starts with "Silly love songs" till "Letting go", then it starts again with "You gave me the answer" till the end. Maybe it was intended for disc one to finish with "Yesterday" and for disc two to start with "You gave me the answer", but something went wrong with the master.

- THE BEATLES - RUMITAPE & MORE  
A single CD JAP-1. It contains an interview made by a Japanese called Rumi during the rehearsals for "The Fool on the Hill" - you can hear all four Beatles talk and also a lot of rehearsals for "The Fool on the Hill", mostly piano and an early arrangement for flute. This is very very interesting, despite the fact that its quality is fair. Also on the CD we can find five versions of "Cry Baby Cry" taken from LLT, and the long version of "It's All Too Much."

Bye for now, yours,  
Renato

Dear Belmo,

I recently received my first two issues of *Belmo's Beatle News* and found them extremely informative.

I noticed that in the same issue that you observed that you had only six female subscribers you also printed a picture of Marianne Faithful's bust above the article about dealer busts. I'm surprised that you don't see the connection here. I'm willing to overlook a certain amount of sexist material, because there aren't many sources for the information that you provide, but I know a

lot of people aren't. I'd just rather see the space used for something related to the Beatles. If you need filler, I'd be happy to write you an essay about having the furthest seat from the stage for Paul's Foxboro show in 1990. But seriously, I think it makes you look a bit cheap.

Sincerely,  
Christopher Brown

Dear Christopher,

Thank you for your comments. Yours was the first negative letter I received concerning Marianne's bust. A number of readers (all male) wrote and asked for more. No women wrote me. I am 99% positive there is no connection between the photo and the lack of female subscribers. (It had been 4 years since I've published a nude photo in *Belmo's* and I saw no increase in women subscribers during that time.) BBN reflects some of my personality, and occasionally I like to be offbeat and do fun things. My wife says I'm not a sexist - just weird. So I'll probably continue printing an occasional nude photo (of just famous women) for an effect. In the next issue I may publish this nude photo I have of Stevie Nicks and Lindsey Buckingham. Any comments from the readers? Have I gone too far? Do you want to see nudes banned from *Belmo's*? Write and let me know. I'll honor the majority opinion. Now, where did I put that Hustler?

Dear Belmo,

Consumer alert for your fine publication. My recently purchased *Get Back Journals* set includes a printing error in which I received two copies of Disc 7, one silkscreened as Disc 1 and one silkscreened as Disc 7. And NO Disc 1. Don't know how deep the problem is, but I've contacted both the place I purchased it from and Doug Sulpy (on the off chance that whatever his ties with Vigotone he can at least alert them to the problem). In all likelihood I am well and truly fucked. But we'll see.

Regards,  
Fred Gilmore

(Advice? Words of consolation?)

Dear Belmo,

Compietists may be interested to hear that the two albums by Grapefruit have been



## • CORRESPONDENCE • CORRESPONDENCE •

released on CD by the German Repertoire label (numbers REP 4363-WY & REP 4364-WY). The first album will include "Lullaby" the track produced by Lennon & McCartney. I know the ex-drummer of Grapefruit who recalls this was the only track with any direct Beatles involvement, contrary to the sleeve notes on the CD.

Best Wishes,  
G. Read

Hi Beatleg!

I just had to respond to Mike Bedford's letter in Issue #33. He brings up some fascinating points in regards to magnetic tape "bleed-thru" and its relationship to where these unreleased (commercially) Beatles songs are coming from. Since the sound quality is so striking on the U.R.T.'s and U.M.'s, we can clearly hear a "pre-echo" tape "bleed-thru" preceding many of the songs. Owning my own recording studio and in possession of a large magnetic tape archive, I feel I am fairly well versed in the area of tape storage and the resulting, unavoidable "bleed-thru" of sound occurring when reel to reel (or cassette for that matter, but not as profound) tape is stored for a period of time.

In any type of professional situation, reel-to-reel tapes are, 99% of the time, stored "tails out," meaning the beginning, or "head" of the tape is far on the inside of the reel and would need to be rewound back onto an empty reel in order to be played. With the tape being stored in this manner, any bleedthru would, instead, result in a "post echo" meaning the unwanted echo would be heard after the initial sound rather than before, and would be virtually covered up by the ongoing sounds in the song. The fact that we are able to hear "pre-echo bleedthru" on the U.R.T.'s and U.M.'s would lead me to believe that these tapes have been stored in a non-professional environment for at least a year, and I think the theory that collectors have been sitting on this material for quite a while is most likely correct. If these CVs were made directly from the original master tapes and transferred onto disc on a timely fashion, there would be very little evidence of "pre-echo bleedthru". Instead I believe persons, having had access to the original master tapes, made very good tape-to-tape copies and sat on the tape copies waiting for the best opportunity to issue them (like the

advent of the compact disc!) Also, I am Paul McCartney's cousin.

Best,  
Steve Gore

Dear Belmo,

I read your article in Goldmine. Awesome. I would settle for a simple mono box of Revolver, Pepper & The White Album. Anyways, a listen to this CD could eliminate a few listings from your "1963: Studio Recordings" section. The two takes of "It Won't Be Long" are the Beatles only, in the studio on July 30 and probably recorded off a monitor. The two takes of "Please Mister Postman" are from the same session, 10 a.m. to 1:30. The first one is an early take, the second one is take 7, the CV without the handclapping overdubs. Or else take 9 with the overdubs, the tape is so lousy I can't really tell if the handclaps are there or not.

"It Won't Be Long" is two complete run throughs, George's guitar riff is missing from most of the breaks, probably because they hadn't decided to use it on every break yet. I think they recorded these two songs to listen to on the break before their evening session, decided the second take of PMP was okay and that IWBL needed more work, ie, putting the guitar riff in every break.

"Recitation of Nursery Rhymes" is not any of the Beatles, it's a girl and a man, but not one of the fabs. This crap was recorded over a Beatle jam (minus drums), which continues after the Nursery Rhyme ends. This jam is the only other song I hear (whether or not it's "Tell Me True" or "Three Coins In A Fountain" I don't know), except for "Rockin and Rollin" which John and Paul sing along with a record in funny voices. This is quite amusing.

If you see this CD, buy it. Give it a play. Now I'll quit bugging you.

Steve Benson

Dear Belmo,

"The Quarrymen At Home (Revised Version)" is on Chapter One (CD 25190) and is the only CD taken from the original tape. It features the uncut "Georgia Brown" and for the first time "The World Is Waiting For The Sunrise."

"Let It Be Sessions Vol. III" (Chapter One 25206) comes with a nice foldout cover and contains "Posters, Incense and Strobe

Candles" - but declicked and denoised. Sounds better than the LP and other CDs.

Paul McCartney's "By Invitation Only" (Invasion Unlimited 9301-1) is another release of Docklands Feb. 5, 1993, but the sound is better than "The Weekend Starts Here." Both are incomplete but both have cuts the others don't.

Thanks,  
Joachim Jacobsen

Dear Belmo,

"The BBC Beatles: Complete Catalog" is a 9-volume set in chronological order. Each CD is over 60 minutes long, so I don't think they are direct copies of the Pyramid CD's. The inside liner notes say: "The original Beatles at the Beeb stretched over 13 volumes of CD and was incomplete. The whole series was on short play time CDs. Now available in a series of 9 volumes and incorporating material not available on the first series. All tracks have been remastered using the latest technology and can now be heard in the BEST EVER QUALITY."

Hmmm, I got the first two volumes. Sound quality is excellent, but I don't have anything else to compare it to, CD-wise. No new tracks on the first 2 discs.

Also purchased a mono Revolver on Cd, taken from a "3&3/4 IPS TWIN TRACK MONO TAPE RECORD", made in Italy, matrix "SIAE 93-BE-06. Play your old mono LP, don't waste yer money. The sound is murky and has some distortion. Didn't they EQ it?

Steve Benson

Dear Belmo,

"First 'n' Last - Trade Secrets ATL CD 6593 — A good compilation of Decca tapes (at correct speed?) with the acetate of the proposed Get Back LP (broadcast on WBCN in Boston).

Decca tracks are indeed slowed down (compared to Yellow Dog's release) and in excellent sound quality, too.

Get Back tracks include DJ chat including the comment that this tape was first played in Baltimore? Any comments on this???

Kind regards,  
Ross Penman

# What's The News Mary Jane?

- Octopus Records is rumored to be producing CD's of the 8-10 hours of unbooted "Get Back" material which recently surfaced and was reported here in BBN.

- "Hahst Az Sün" translated is "He Who Sinned" - so sayeth one Texan correspondent Scott Dailey. Ist das richtig?

- I highly recommend a new magazine called Gray Areas. This 100+ page glossy magazine reviews live tapes, comics, films, and CDs. It also reports on such diverse topics as UFO's, drugs, legal actions, lots of Grateful Dead and general weirdness. For subscription information write to: Gray Areas, P.O. Box 808, Broomall, PA 19008-0808. Tell them Belmo sent you!

- Grate Dane is releasing a special-edition box set of "The Playing Beatles Vol. Two". It is a 2-CD box set of the 1965 Houston shows. Let's hope they do a better job on this one than they did on "Volume One".

- There is a new European series called "The Capitol Versions". This 8-CD series comes as two-fers and are of excellent sound quality. The mixes conform to the original Capitol album versions and each two-fer sells for \$25. Nothing new here, so these are for completists only. Here are the titles and their assigned designations:

Beat 001: Early Beatles/Meet The Beatles  
Beat 002: Second Album / A Hard Day's Night

Beat 003: Something New / Beatles' Story

Beat 004: Beatles '65 / Beatles VI

Beat 005: Help! / Rubber Soul

Beat 006: Yesterday & Today / Revolver

Beat 007: Sgt. Pepper / Magical Mystery Tour

Beat 008: Rarities (not a two-fer)

- "The Ultimate Ultra Rare Trax" is a reissue of Westwood One's "All Too Much" disc I panned in Issue #34. Green Budgie released this recently as a single CD; however, Minotaur Records of Italy for some reason saw fit to put this out in a metal case embossed with the word "Beatles" and a beetle design. Don't buy this. Just say no to an obvious marketing ploy to sell crap. Remember the Yugo!

- As reported in Issue #35 of BBN, a number of McCartney boots were imminent. Here's an update:

- "Saturday Night Live Rehearsals" is now out on Yellow Cat. 14 cuts taken from the video currently making the rounds.

- "Empty Space Delights" (Vox Pupuli) is 2 CDs taken from the "Up Close" TV special. Quality unknown.

- "Viva Las Vegas" (Front Row) is 2 CDs of the April 4, 1993 show plus the four songs from the Earth Day concert of April 17th. Quality said to be good.

- "Rehearsals For The New World Tour 1992" (Music With Love) 2 CDs. Don't be fooled by the title. These are not rehearsals, but is of the Feb. 5, 1993, Dockland concert and filled out with Paul's July 26, 1991 Westcliffe Club performances. Quality is good audience.

- There are two separate releases of Paul's Glasgow concert of June 23, 1990. "Live In Glasgow" (SHAD02-CD) and "Get Back To Glasgow" (MCCA 1001/2 - 2 CDs). Both are only fair audience recordings. "Get Back To Glasgow" fills out the second CD with four cuts from a 1989 concert.

- From Australia comes "New World Love In Australia 1993" (NSW-Z010, 2 CED) recorded March 16, 1993. Quality is fair and is of the complete show.

- From London we have "The Weekend Starts Here" (PMM CD043) recorded at the London Arena, Docklands, on Feb. 5, 1993. Quality said to be poor audience.

- From Frankfurt's Feb. 23, 1993, show is "Prestage" (from Japan, 2 CD). A fair audience tape.

- Two older McCartney concerts have been reissued as well: "UK Tour, 1979" (Master Sound, Japanese 2 CD) is of the Dec. 7, 1979 concert at Wembley. Quality unknown. "Concerts For The People of Kampuchea (Japanese 2 CD) is taken from a fair quality audience recording of this performance in 1979 at Hammersmith Odeon.

- I'm told that the discs in the "Get Back Journals" (see Issue #36 of BBN) will soon be available as double disc releases and sold separately. I'll keep you posted.

- Yellow Dog will soon be reissuing their "Unsurpassed Series" with bonus tracks. Watch this column for updates.

- Panda Records has released "Complete Catalog of BBC Beatles Recordings" on 9-CDs. I haven't seen this but am told the sound quality is improved and some of the earlier dhow previously available only on vinyl are now included. Otherwise, this set mostly duplicates the 13-CD Pyramid set.

- Yvon Marie of France reports there are a

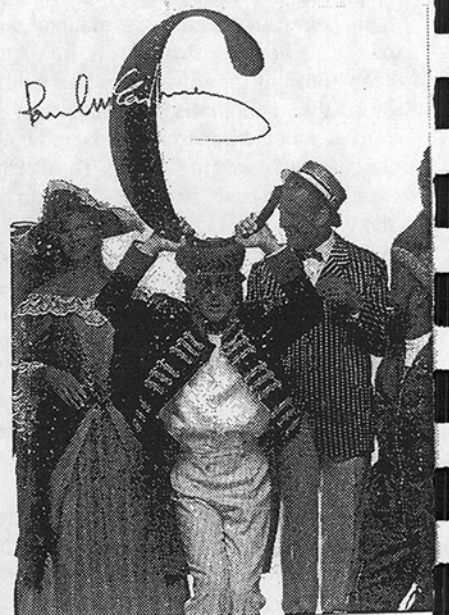
number of interesting and often amusing Beatles tribute albums being produced. #1. "Tribute (Skyrock) is 2-CDs worth of covers by the likes of Leo Sayer, Joe Cocker, Hendrix, Todd Rundgren and others. #2. "Yesterday" (label unknown) are Reggae covers of Beatles songs. Released in 1991. #3. On CD for the first time is "The Chipmunks Sing The Beatles Hits." Alvin! #4. "The Beatles" (label unknown) has 26 tracks of a very diverse group of musicians from such places as Japan, Italy, Spain, France, Brazil, India, Argentina, U.S. and Malasia. #5. "Lennon & McCartney Songbook Vol. #2" (Connoisseur Collection - CD) has 2 CDs of 48 tracks from 1963-1988. Looks like the best of the batch. #6. "The 4 Bendocons: Dans Le Vent" is a humorous French tribute - complete with their own French version of the "Sgt. Pepper" cover.

- I'm told there is a 6-CD set of McCartney 1990 concerts coming soon on Yellow Cat Records.

- Watch for a Yellow Dog boxed set of "Please Please Me" sessions in the near future.

- "English Summer" is a new boot. Info sketchy at press time, but is thought to be a reissue compilation. More next time.

- KTS Records is producing digi-pacs of the Yellow Dog releases.





## Win Your Very Own Copy of "Artifacts"

We were fortunate enough to get an extra copy of "Artifacts" - the ultimate Beatle box set - and would like to share our fortune with a lucky subscriber.

*Here's all you have to do:*

1. Extend your subscription for a year  
OR
2. Sponsor a friend. For every new subscriber you bring to BBN you get a chance to win. Thus, if you get two friends to subscribe you get two chances and so on.

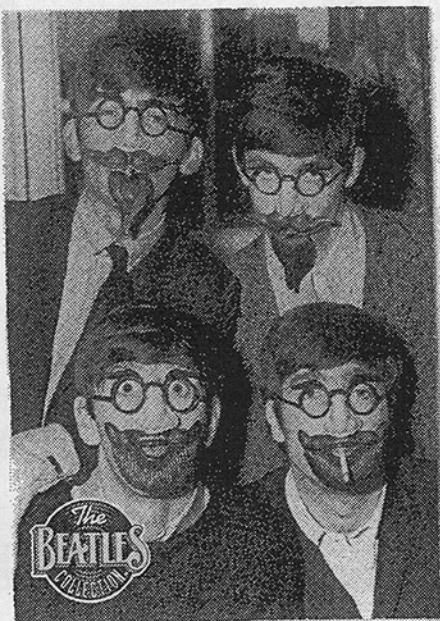
*Here's how to enter:*

1. With your subscription extension and/or with each friend you sponsor, include your name and address on a postcard. PLEASE PRINT PLAINLY! (For example, if you extend your subscription and get three friends to subscribe, you've earned four chances to win and you must include four postcards.)

2. Deadline for the contest is March 1, 1994. All entries must be postmarked by that date.

On March 15, 1994, Mrs. Belmo will place all postcards in a K-Mart shopping bag to be mixed thoroughly. She will then draw out the name of the lucky winner. The winner will be notified by mail and his/her name will appear in BBN #39.

Good luck to all. And remember, Belmo's relatives and employees of Belmo Publishing are not eligible to win. Void where prohibited by law, the lawless, the RIAA, the FBI, NAFTA, the CIA, the FDA and the ASPCA. You need not be president to win.



drawing by Scott Dailey



## IN THE SPOTLIGHT

### Collectors' Views & Reviews

By Jeff Jerdon



Most of you by now have heard about the "mystery" album by Macca and British dance-track producer Youth called "strawberries oceans ships forest" by the Fireman. The album was released in the U.K. on November 15th on Parlophone as a nine track CD (CDPCSD 145), clear vinyl double LP (PCSD 145), and on cassette (TCCSD 145). The CD I was sent states it was printed and manufactured in Holland and carries an additional catalog number of (7243 8 27167 2 3) while the LP version is of U.K. origin. I have not seen domestic releases (CD & cassette) on this yet. Import CD & vinyl versions are going for about \$23 (CD) and \$18 (LP). As for the music itself, well...if you enjoyed the Steve Anderson Deliverance remixes, then these new compositions are going to be right up your alley. Otherwise, it's strictly a curiosity item.....A two-CD "Off The Ground" set is coming out in Germany with the first disc being the regular "OTG" album and the second disc featuring the 10 non-album B sides from the 3 CD singles and two of the unreleased "Unplugged" outtakes of "Things We Said Today" and "Midnight Special". This was the set a lot of people thought the Japanese would have released instead of the bonus 2 track CD 3" included in that package.....EMI is releasing in Germany, France & Belgium a 4 and 2 track CD 5", cassette, and 12" vinyl single of the studio and live versions of "Biker Like An Icon" along with the two above mentioned "Unplugged" tracks. No 7" vinyl is expected to appear. The European catalog numbers are (EMI 006 1226247) ..... "Red" & "Blue" fever continues to gain momentum in the promo dept. The six track CD sampler (DPRO-79286) is past the \$40.00 range and becoming harder to find. The British Red & Blue promo box set containing the 4 track promo video, slide film (3 color transparencies), 2 b/w photos all contained in an 8" x 11" box is going for \$320 to \$350 so far. Other Red & Blue promo items include a 13 track George Martin interview CD "Red & Blue On CD" (EMI RNB 1), a full color British mini-poster/flyer, a full-sized U.S. poster, a cardboard store counter standup, a full-sized floor display, red & blue album title buttons, an enamel button

with a composite shot, red & blue sweat shirts, T-shirts, pens, and a 3" cubed writing block. The white screen-printed T-shirts and coffee mugs which have also turned up recently are unofficial. For those who haven't picked up on the Red & Blue sets yet and want them in the color matching trays better do so soon as only the first 350,000 are supposed to come that way. Standard black versions have already started to show up. Some stores such as Musicland are offering the promo buttons free with the purchase of one or both of the collections.

"The Beatles Collection" trading cards from The River Group finally began hitting the shops the first week of September. So far only the 10 card packs have turned up, though I've been told that the 21 card "value packs" won't be far behind.

The 220 cards basically go in chronological order, though some are out of sequence and print quality varies on each b&w and color card. Also, "The Beatles Collection" logo on the front of the cards somewhat detracts from what otherwise is an excellent collection of photos - some appearing for the first time. (See sample card on page 9.)

I bought two boxes and very easily assembled one complete set of the 220 cards. The limited edition or "random insert" cards is, however, a different story as I got only one out of two boxes. That one was one of

the #1 Hits cards which there are 10 of and are foil stamped with photos on both sides. The other two limited cards are for The Beatles first U.S. concert (Washington D.C.) and the last (Candlestick Park S.F.) which will no doubt be the hardest to find. As stated on the side of the boxes in small print "The chances of finding a #1 Hits card are no better than 1 in 54 packs. Chances of finding a U.S. concerts card are no better than 1 in 288 packs"! Anything to get us to buy, buy, buy.

The wrappers are nice and collectible as well, depicting 4 different designs. Be careful, as they damage quite easily when opened. The boxes are nice, too, with 2 different die-cut photos to pop up on the display lid. The 10 card packs are generally going for 99¢ a pack and \$29.99 to \$34.99 a box. A 9-card promotional pack is selling for \$35 to \$45. A life-size floor display which holds 216 packs depicting The Beatles in a telephone booth is going for a whopping \$175.00.

The River Group is also offering through the mail a Beatles card collector album featuring full color portraits of the Fab Four, plus enough sleeves to hold the entire set. The album sells for \$14.95 plus \$2.00 P&H. Details are on the wrappers.....

Until next time Happy Collecting and Merry Chrimble.



## THE BEATLES



Are you looking for those rare import CD's and vinyl LP's from Europe? Look no further! We have all the new releases at low, low prices. We're known for fast, reliable service.

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SHERMAN OAKS, CA 91413





## Collector's Mart



### CDs WANTED

- (1) McCartney -- "All The Rest" on Love Records
- (2) "Quarrymen at Home" - Japanese with blue type. CD reads "The Carpenters". #CD9470P87A
- (3) "Quarrymen at Home" - German CD with titles on red field. #CD947P&O11121A. Please write: John Guttman, 5311 Locust Ave., Bethesda, MD 20814.

### WANTED TO BUY:

"Beatles: Something New" (EP) Record only. Call Randy at 703-963-5404.

Belmo is looking for a tape copy of the "Yesterday" acetate currently making the rounds. Drop him a line if you have it. He'll trade for a copy or extend your subscription. Thanx.

### SUBSCRIPTION INFORMATION

For six issues of  
BELMO'S BEATLEG NEWS

Renewal rates for current subscribers:

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Ordering information:

Money order, check (drawn on a U.S. bank) or cash (at your own risk), payable to: Belmo Publishing. U.S. FUNDS ONLY! No C.O.D.s or credit card orders.

### BACK ISSUES

At this point in time back issues are not available from Belmo Publishing. At some time in the future this should change.

Should you want to contact Storyteller Productions, write to them at:

Cornerstone Communications, Inc.  
P.O. Box 18306  
Tucson, AZ 85731  
Attn: Walter Rowan

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currently available:

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- With A Little Help
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RICHLANDS, VA 24641  
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*"Get our catalog FREE when you mention this ad!"*

Belmo is also looking for a tape (audio or video) of the Pink Floyd / Genesis / Clapton gig in England from this past Fall. And if you have a copy of the new Janis Joplin box set, I need a tape of her birthday message to John Lennon which is included on the anthology.

Belmo desperately needs a tape copy of The Rolling Stones bootleg, "Sing This All Together". I want "Her Satanic Majesty's Request" outtakes. Can you help Belmo roll this stone!?!?

### HOT WACKS BOOK: Supplement 2

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## ABOUT THE AUTHOR

Scott (Belmo) Belmer is a Beatles historian and author. He is now retired and lives somewhere in the hills of Kentucky with his wife and cat. He continues to write and enjoys photography, painting, listening to music (yes, the occasional Beatleg) and reading. You can contact him directly on Facebook. He will answer you if you are nice – please don't ask where you can buy the Beatlegs mentioned in this book.

## BOOKS BY BELMO

*Some of these titles are still available on Amazon.*

The Black Hole Handbook

Mystic Warrior

Black Market Beatles (with Jim Berkenstadt)

The Beatles: Not For Sale

The Beatles Artifacts

The Making Of Sergeant Pepper

George Harrison: His Words, Wit and Wisdom

The Beatles DisCovered

Jimi Hendrix: Experience The Music (with Steve Loveless)

20<sup>th</sup> Century Rock N Roll: Psychedelia

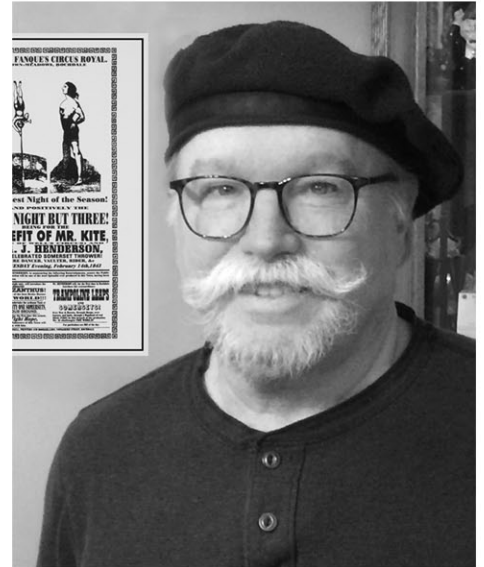
The Beatles Christmas Book (with Garry Marsh)

In Their Own Words (foreword by His Holiness the Dalai Lama)

The Beatles Invade Cincinnati

The Seven Dwarfs Untold Tales (children's book & screenplay)

Rock Show: 40 Years of Rock Concert Photography

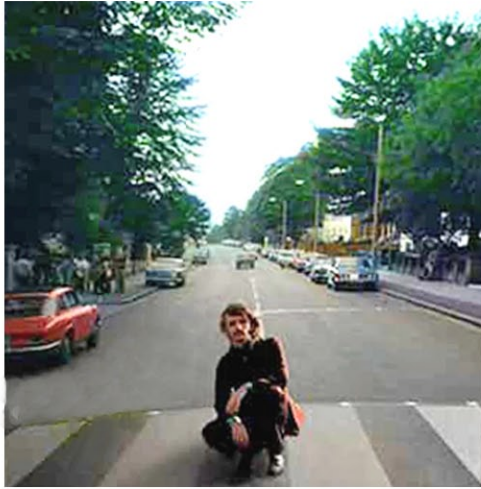


## THANK YOU

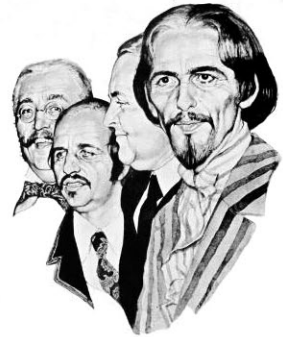
I would like to thank the following nice folks for their support, assistance and friendship:

First, to my late friend Bob Walker of Hot Wacks - he was a true inspiration to me and his support and advice on my projects were invaluable. Thanks go out to my very patient wife, Terri, who listens to a lot more Beatles music than she ever thought she would. Thanks also to James Iafano, Charles Iscove, David Bechtol, Woody Jones, Kathy Camery, Larry Krech, John Bezzini, Nick Kocz, Michael Solof, Tom Greene, Tom Lamarr, Sara Schmidt, Kit O'Toole, Karen Duchaj, Walter Everett, Steve Iverson, Tom Jones, Steve Loveless, Michele Mignerey, Linda Schardine, Mark Lewisohn, Bill King, Tim Lucas, Wally Seekamp, Renato Facconi, Doc Ebbett, Swingin' Pig, the Bootlegzone, Harry the Hippie, Penn & Teller, Dennis Locorriere, and Adrian Belew. And a big shout out to my friend, Bill Stout, for allowing me to use his bootleg artwork which appears on the covers and throughout the book.





Pete Best & Belmo @ Beatlefest



Bill Stout & Belmo

